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Our World through English Class X

Our World through ENGLISH
CLASS X

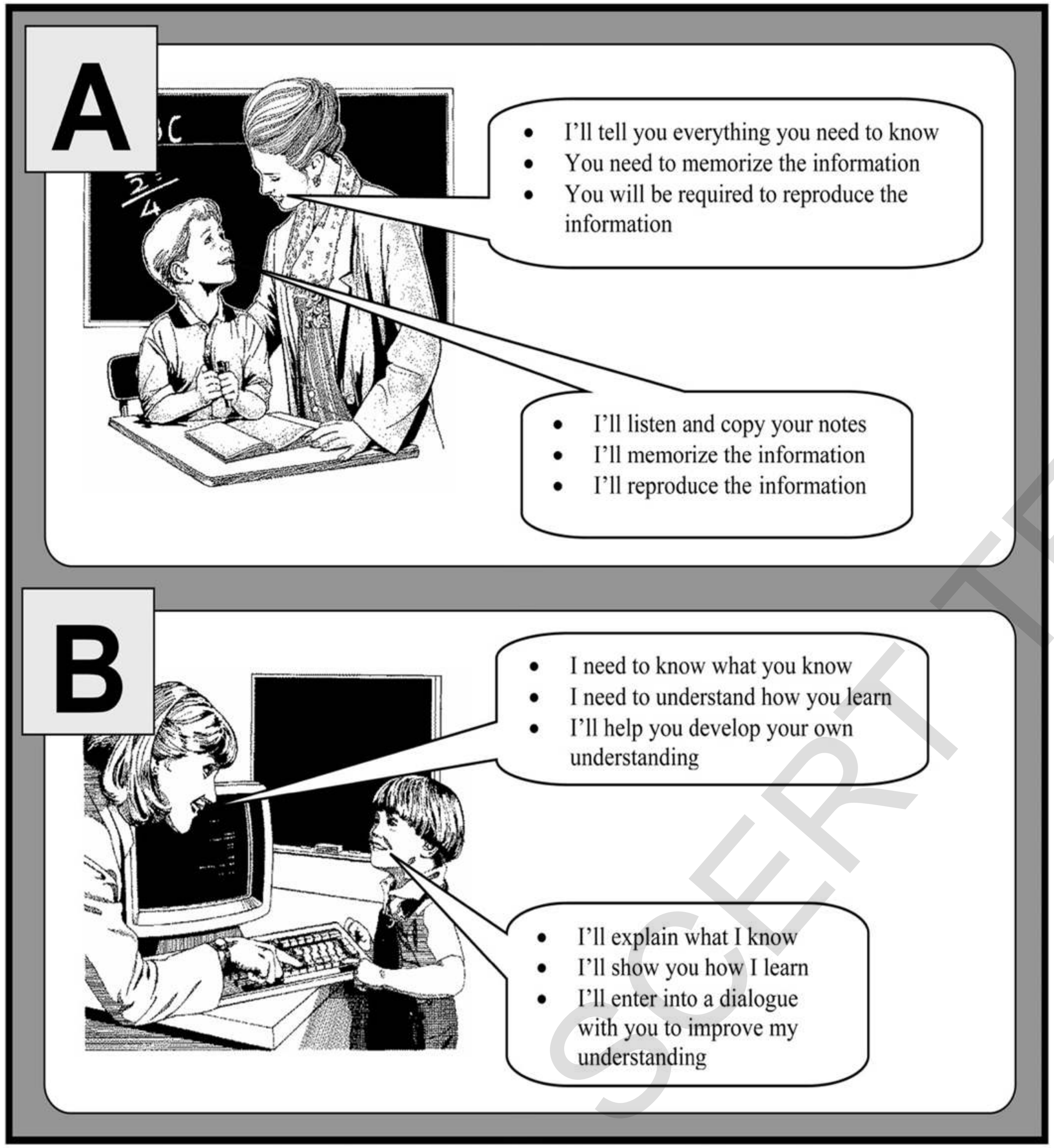
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Our World through English

Class X

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Preface

The State Council of Educational Research and Training has developed the State Curriculum Framework - 2011 and Position Papers in tune with the National Curriculum Framework - 2005 and the Right to Education Act - 2009. Accordingly a new set of textbooks has been designed to be introduced in a phased manner. In the year 2012-13, the first of this series of textbooks was developed for classes I, II, III, VI, and VII. In the year 2013-14 for classes IV, V, VIII and IX and for class X textbook in 2014-15. Practicing teachers have been involved in the production of the textbooks along with the state level and national level experts.

Hitherto, English was introduced in Non-English Medium Schools in class III. The State Government introduced English for the first time in class I in 2011-12 in all Non-English Medium Schools also. In the year 2012-13, English has been introduced in class II in all Non-English Medium Schools. With this, all classes from I to X will have English as one of the subjects, irrespective of the medium of instruction. Therefore, in order to have parity among students of English and non- English medium, a common English textbook has been introduced in all media from June 2012. Moreover, since IT enabled learning, multilingualism, and language across the curriculum would greatly enhance the child's learning, it would not be a problem for the non-English medium child to learn English as effectively as the child in English medium does. This single textbook norm is already in practice in many states including Tamilnadu, Bihar, and Kerala. Further, students of all media have a common English Textbook at Intermediate level in our state.

This textbook, **"Our World through English"** class X, is an integrated one in the sense it has the Main Reader component, the Supplementary Reader component and the Workbook component interwoven into a single textbook. Hence, these components are found in each and every unit. The language skills listening, speaking, reading, and writing are integrated in the larger context of the themes as suggested in NCF - 2005. The activities are so designed as to ensure the holistic treatment of language.

Inclusion of Gender Sensitivity and Child Sexual Abuse in School Text Books published by School Education Department with support of UNICEF are taken up to ensure protection of children through various interventions like personal safety rules, gender sensitivity, child sexual abuse, self esteem and life skills. In these areas safety mechanisms and laws related to child protection are taken care of. Hence, the teachers must know about these things and bring awareness among all the stakeholders.

The main aim of teaching English is to help learners evolve themselves as independent users of English. I hope this textbook will help teachers and students achieve this by making the teaching-learning process effective.

I thank all the institutions and experts at the state and national level, the members of the Textbook Production and Development Committees, the staff members of the SCERT, T.S. Hyderabad and all others who have contributed directly or indirectly for the successful production of this textbook.

Any suggestions for the improvement of this book are welcome.

27-11-2013
Hyderabad

Director
SCERT., Hyderabad.

Contents

Unit Theme	Reading Texts	Syllabus Coverage	Page No.
1. Personality Development	A. Attitude Is Altitude B. Every Success Story Is also a Story of Great Failures C. I will Do It	June	1-32
2. Wit and Humour	A. The Dear Departed (Part - I) B. The Dear Departed (Part - II) C. The Brave Potter	July	33-74
3. Human Relations	A. The Journey B. Another Woman (Poem) C. The Never-Never Nest	August	75-98
4. Films and Theatre	A. Rendezvous with Ray B. Maya Bazaar C. A Tribute	September	99-132
5. Social Issues	A. The Storeyed House (Part - I) B. The Storeyed House (Part - II) C. Abandoned (Poem)	October	133-162
6. Bio-Diversity	A. Environment B. Or will the Dreamer Wake? (Poem) C. A Tale of Three Villages	November	163-194
7. Nation and Diversity	A. My Childhood B. A Plea for India (Poem) C. Unity in Diversity in India	December	195-222
8. Human Rights	A. Jamaican Fragment B. Once upon a Time (Poem) C. What Is My Name?	January	223-249

Appendices

Texts for Listening 250-255

About the Textbook and Assessment Procedures 256-260

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The Council also thanks the following authors, copyright holders for permission to use stories, articles, and poems included in this book.

Attitude Is Altitude from Daily Mail, Every Success Story Is also a Story of Great Failures by Shiv Khera, I will Do It by Sudha Murthy, The Journey by Yeshe Dorjee Thongchi, Another Woman by Ms. Imtiaz Dharker, Rendezvous with Ray from Frontline, Maya Bazaar from The Hindu, A tribute with the help of Dr. B. Syama Sundari, A bandoned by Dr. Suraya Nasim, Environment from www.gbmna.com , Or will the Dreamer Wake? by Medora Chevalier, My Childhood by APJ Abdul Kalam, Once upon a Time by Gabriel Okara and What Is My Name? by P. Satyavati..

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OUR NATIONAL ANTHEM

- Rabindranath Tagore

Jana-gana-mana-adhinayaka, jaya he
Bharata-bhagya-vidhata.
Punjab-Sindh-Gujarat-Maratha
Dravida-Utkala-Vanga
Vindhya-Himachala-Yamuna-Ganga
Uchchhala-Jaladhi-taranga.
Tava shubha name jage,
Tava shubha aasisha mage,
Gahe tava jaya gatha,
Jana-gana-mangala-dayaka jaya he
Bharata-bhagya-vidhata.
Jaya he, jaya he, jaya he,
Jaya jaya jaya, jaya he!

PLEDGE

- Pydimarri Venkata Subba Rao

India is my country. All Indians are my brothers and sisters.
I love my country, and I am proud of its rich and varied heritage.
I shall always strive to be worthy of it.
I shall give my parents, teachers and all elders respect,
and treat everyone with courtesy. I shall be kind to animals.
To my country and my people, I pledge my devotion.
In their well-being and prosperity alone lies my happiness.

Note to the students

Dear Student,

- As you all know, your English textbook is student-friendly and interactive in nature.
- The new teaching methods and the activities given in the textbook demand your active participation.
- The questions the teacher asks at various stages of learning may have more than one answer;
- you are expected to express your ideas and thoughts freely.

What you have to do

- You learn most of the things through interactions, discussions and sharing; better learning takes place when you participate in them actively.
- Try to understand the main ideas by guessing the meanings of words and sentences. You may use the glossary given at the end of the text or use a dictionary.
- Try to identify the features of the text (such as story, essay, poem, etc.) you are reading and share them with your classmates.
- While working in groups, take turns to share what you could understand, what you could not understand and the parts you liked the most.
- Think critically (offer multiple points of view) to answer the questions the teacher asks you.
- Your teacher will give you a possible writing task (conversation, description, narrative, etc.) after reading a part of the text. Brainstorm the task in the whole class and then attempt it individually and present it before the group /class.
- After getting further inputs/feedback from your teacher / group, work individually to improve your writing. Share your writing with your group to refine it.
- The project work and the study skills are as important as the other components in a unit.
- Most of the examination will be text independent. You will get unseen texts to answer writing tasks relating to language.
- At the end of each unit you will find a page meant for self assessment. You are expected to read the statements and respond to them.
- Since most of the examination will be text independent, the guides and question banks may not be of much use to you for your examinations.
- You can improve your language by interacting in English with your friends and teachers and by reading stories, newspapers, etc. and by listening to and watching, English programmes on TV.
- If you are not able to express your ideas in English, you can share them in your mother tongue. Later, collectively decide how to say it in English.

Wish you happy learning!

Unit 1

Personality Development

A - Attitude Is Altitude

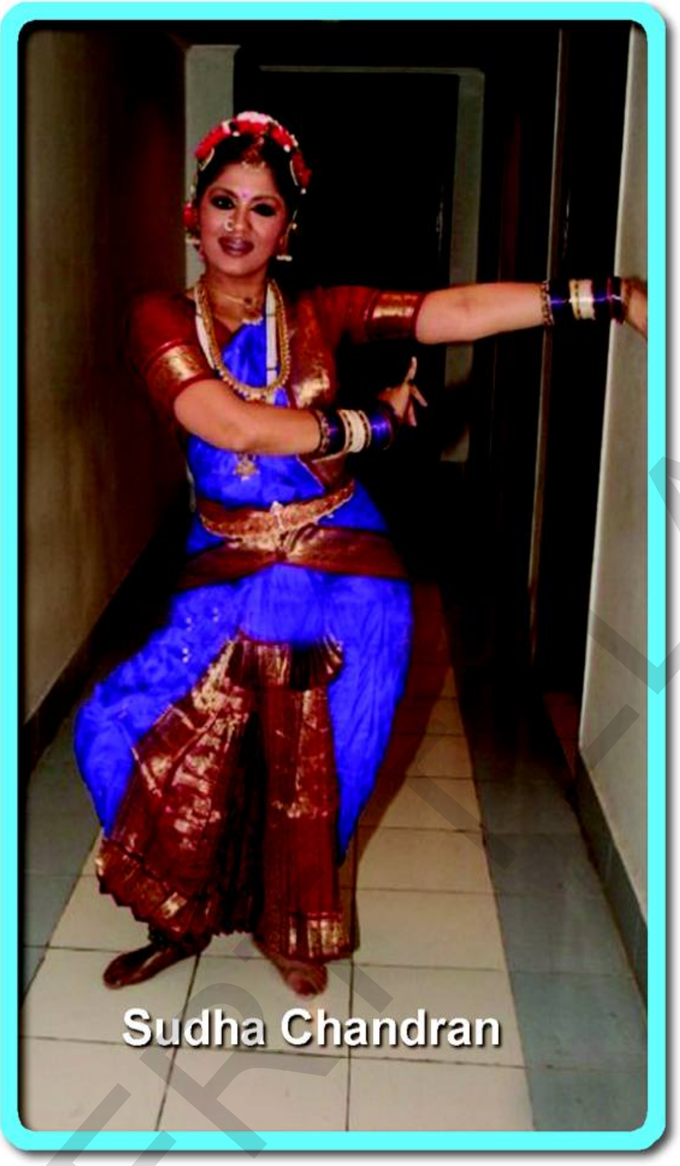
B - Every Success Story Is Also a Story of Great Failures

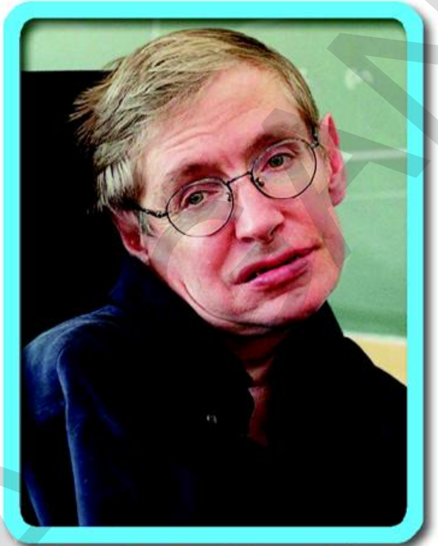
C - I Will Do It



1. Personality Development

Look at the pictures and answer the questions.





Stephen Hawking



Helen Keller

1. Do you know these people? What is their speciality?
2. What qualities do you think a person requires to become successful?
3. What is your opinion about the attitude of society towards individuals with special needs?

Oral Discourse: **Discuss/debate/talk on -** "Disability is not an obstacle for success".

A Reading

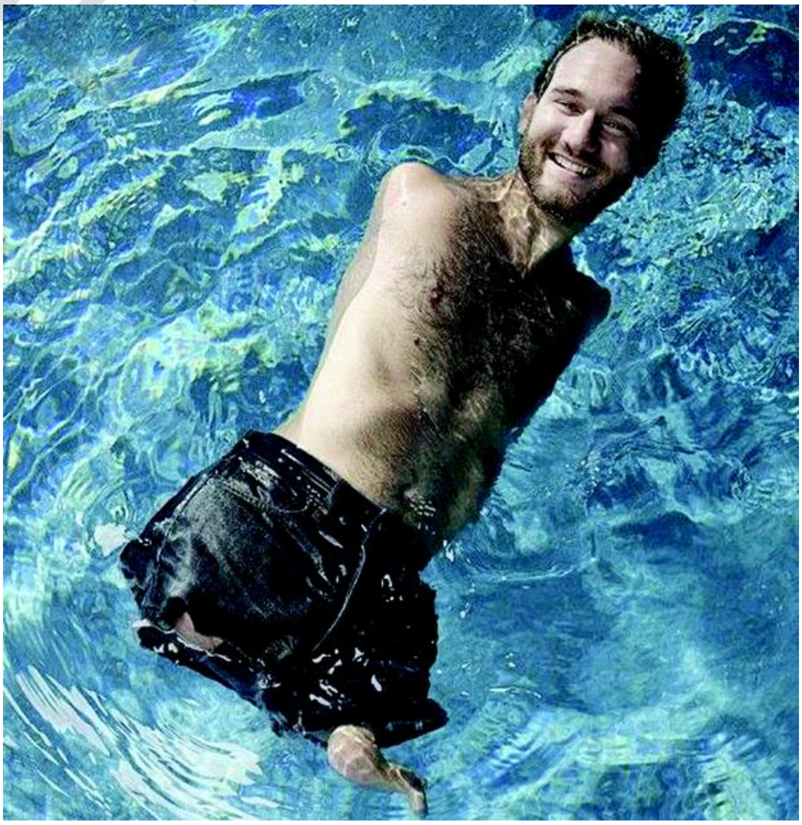
Attitude Is Altitude

Imagine having no arms to stretch in the morning, to help you scratch that itch, to allow you to wrap your arms around your loved ones. Imagine having no legs to kick pebbles down the street, to walk or run, to bicycle or skateboard, or get you from point A to point B. Then imagine both at once, which is what Nick Vujicic has faced his whole life. Have you heard something like this before?

Nick Vujicic was born with no arms and legs - but he doesn't let the details stop him. The brave 26-year-old — who is mainly a torso — plays football and golf, swims and surfs, despite having no limbs.

Nick has a small foot on his left hip which helps him balance and enables him to kick. He uses his one foot to type, write with a pen and pick things up between his toes.

'I call it my chicken drumstick,' joked Nick, who was born in Melbourne, Australia, but now lives in Los Angeles. 'I'd be lost without it.'



Due to his faith as an Evangelical Chirstian, Nick has chosen to remain a virgin until marriage.

'He's very modest but he gets marriage proposals from women all the time,' said Nick's friend and publicist Steve Appel, from Los Angeles.

'He would love to get married and start a family but he's waiting for the right girl to come along.'

Water sports aren't Nick's only thing - he also plays golf with a club

tucked under his chin, and is a huge fan of the English Premier League.

His parents decided not to send him to a special school - a decision he said was very hard for him, but which may have been the best decision they could have made for him.

When Nick was born his father was so shocked that he left the hospital room to vomit. His distraught mother couldn't bring herself to hold him until he was four months old.

His disability came without any medical explanation - a rare occurrence called Phocomelia - and Nick and his parents spent many years asking why this cruel trick would happen to them. 'My mother was a nurse and she did everything right during pregnancy but she still blamed herself,' he said.

'It was so hard for them but right from the start they did their best to make me independent.'

'My dad put me in the water at 18 months and gave the courage to learn how to swim.'

'I also got really into football and skateboarding. I totally love the English Premier League.'

Nick's father was a computer programmer and accountant and he taught his little son how to type with his toe at just 6 years old. His mum invented a special plastic device that meant he could hold a pen and pencil.

Despite the risk of being bullied, his parents insisted Nick on attending mainstream school. 'It was the best decision they could have made for me,' adds Nick, who later achieved a degree in Financial Planning and Real Estate. 'It was very hard but it gave me independence.'

Nick, who was teased and bullied, had an electric wheelchair for mobility, and a team of carers to help him.

'I was deeply depressed when I was eight years old,' he said. 'I went to my mum crying and told her I wanted to kill myself.'

'I felt cold and bitter. I hated God for doing this to me and was terrified of what would happen when my parents weren't there to look after me.'



'I could brush my own teeth with a wall mounted brush and wash my own hair with pump action soap, but there was so much that was impossible for me.'

At age ten Nick tried to drown himself in the bath but luckily the

attempt was unsuccessful. 'I felt there was no purpose when you lack purpose and strength. It is hard to hold on,' he said. But with the help of his religion, friends and family, Nick managed to pull through to become an international symbol of triumph over adversity.

'When I was 13, I read a newspaper article about a disabled man who had managed to achieve great things and helped others,' said Nick.



'I realised why God had made us like this - to give hope to others. It was so inspirational to me that I decided to use my life to encourage other people and give them the courage that the article had given me.'

'I decided to be thankful for what I do have, not get angry about what I don't.'

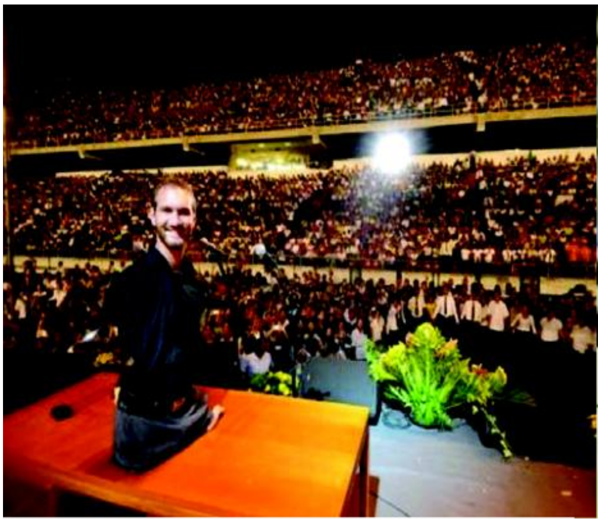
'I looked at myself in the mirror and said: 'You know what the world is right that I have no arms or legs, but they'll never take away the beauty of my eyes.' I wanted to concentrate on something good that I had.'

"The challenges in our lives are there to strengthen our convictions. They are not there to run us over", said Nick. In 1990 Nick won the Australian Young Citizen of the Year award for his bravery and perseverance.

'And once I was in a car and a girl at traffic lights was looking at me interestingly. She could only see my head so I decided to do a 360 degree spin in the car seat to freak her out. Her face was like woooooooah what is going on? She sped off really quickly.'

Nick began travelling the world and in 2008 he went to Hawaii and met surfing master Bethany Hamilton, who had her arm bitten off by a shark when she was 12.

'She was amazing,' said Nick. 'She taught me how to surf and I was terrified at first, but once I got up there it felt absolutely fantastic and I caught some waves pretty well.' Nick quickly learned how to do the 360 degree spins on his board - a feat that got him on the cover of Surfer magazine within 48 hours. 'No one has ever done that in the history of surfing,' he said. 'But I have a very low centre of gravity so I've got pretty good balance.'



Nick's speech at a stadium



Nick playing golf

He has visited different countries all over the world. The football fan is now a motivational speaker and has travelled over 24 countries speaking to groups of up to 110,000 people.

He moved to Los Angeles two years ago in 2007 and plans to continue to travel the world.

"If I fail, I try again, and again, and again. If you fail, are you going to try again? The human spirit can handle much worse than we realize. It matters how you are going to finish. Are you going to finish strong?" said Nick

'I tell people to keep on getting up when they fall and to always love themselves,' he said.

'If I can encourage just one person then my job in this life is done.'

- ***http://www.dailymail.co.uk***

1st July, 2009

Body structure and looks are inborn. We did not choose or 'make' our body. We need not take pride or feel ashamed of our looks or body structure. Pride or shame comes from our behaviour. We respect people, and people, respect us for our skills, behaviour and qualities.

Glossary

skateboard (*n*)	:	a short narrow board with small wheels at each end, which you stand on and ride as a sport
surf (*v*)	:	to take part in the sport of riding on waves on a surfboard
torso (*n*)	:	the main part of the body, not including the head, arms, or legs

chicken drumstick (*n*) : the lower part of the leg of a chicken or other bird that is cooked and eaten as food

club (*n*) : a heavy stick with one end thicker than the other

adversity (*n*) : a difficulty or unpleasant situation

perseverance (*n*) : the quality of continuing to try to achieve a particular aim despite difficulties

Comprehension

I. Answer the following questions.

1. 'I call it my chicken drumstick,' joked Nick. What does 'it' refer to? How does it help him?
2. What do you mean by 'right girl / boy' to marry?
3. 'His parents decided not to send him to a special school.' Was Nick happy about his parents' decision? Why or why not? What do you think about this decision?
4. How did Nick's parents help him to become independent?
5. Pick out the symptoms of Nick's depression. Do you think his depression was normal or something unique about him? Give reasons for your opinion.
6. Which incident in this text is funny? What makes it funny?
7. What made Nick choose Bethany Hamilton as his teacher to learn surfing?
8. Which aspect of Nick's physical condition helps him to do a 360 degree spin?
9. What are the distinct features of this text? List them.
10. What do you learn from the life of Nick Vujicic?
11. Do you think disability is an obstacle to achieve success in life? Substantiate your argument citing evidences from Nick Vujicic's biographical account 'Attitude is Altitude.'

II. Given below are some of the statements made by Nick Vujicic. Which of these are substantiated by Nick's life?

- I realised why God had made us like this - to give hope to others.
- I wanted to concentrate on something good that I had.
- I tell people to keep on getting up when they fall and to always love themselves.
- If I can encourage just one person, then my job in this life is done.

Vocabulary

I. Look at the list of adjectives given below in the box. Which of them describe Nick Vujicic? Tick (✓) them.

positive	☐	cowardly	☐	arrogant	☐
negative	☐	courageous	☐	sarcastic	☐
optimistic	☐	reliable	☐	quarrelsome	☐
pessimistic	☐	independent	☐	rude	☐
generous	☐	dependent	☐	creative	☐
nervous	☐	obedient	☐	stubborn	☐
confident	☐	trusting	☐	lazy	☐
smart	☐	valiant	☐	pompous	☐
sociable	☐	self- centred	☐	level-headed	☐

Pick out from the text the examples that support these attributes.

Sl. No.	Attribute	Example from the text
1.	positive	In spite of his disability he has become great.
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

II. Tick (✓) the word / expression which is nearest in meaning to the word underlined in each sentence given below.

1. Water sports aren't Nick's only thing - he also plays golf with a club tucked under his chin.

   a) kept b) pulled c) covered d) tied

2. His distraught mother couldn't bring herself to hold him until he was four months old.

   a) angry b) careless c) shy d) anxious

3. Despite the risk of bullying, his parents insisted on Nick's attending mainstream.

   a) discrimination b) humiliation c) negligence d) failure

4. Nick, who was teased and bullied, had an electric wheelchair for <u>mobility</u>, and a team of carers to help him.

   a) socialising b) movement c) travel d) safety

5. Nick managed to pull through to become an international symbol of triumph over <u>adversity</u>.

   a) disability b) poverty c) difficulties d) opposition

6. The challenges in our lives are there to strengthen our <u>convictions</u>.

   a) feelings b) practices c) beliefs d) characters

III. Read the following descriptions about persons and fill in the blanks with the words that match with these descriptions.

boorish	extrovert	meticulous	suave	placid
obnoxious	compassionate	timid	introvert	malicious

1. Ashok is a very unpleasant and rude fellow. I don't talk to him. He is ______________.
2. Srinu is very confident, elegant and polite. But sometimes he does not appear to be sincere. He is __________________ .
3. Sujatha is quiet and calm. She doesn't like to spend time with others. She is interested in her thoughts and feelings. So she is an ____________________.
4. Ramesh is very sensitive. He always shows sympathy for people who are suffering. He is _______________________ .
5. My neighbour is such a person that he has a feeling of hatred for others. He desires to hurt others' feelings. He is _________________________ .
6. My father pays careful attention to every detail. He makes thorough planning for everything in our home. He is ______________________ .
7. Prem is an extremely unpleasant person. He always tries to offend people. He is _____________ .
8. My mother is very calm and peaceful. She doesn't get excited or irritated easily. She is _________ .
9. Rahul is a very lively and confident person. He enjoys being with his friends. He is an __________ .
10. Sridhar is always afraid of speaking in the class. He is ______________ .

Grammar

Defining and Non-defining Relative Clauses

Let us read the following sentences.

1. The woman <u>who taught him surfing</u> had been bitten by a shark.
2. Nick, <u>who was teased and bullied</u>, had an electric wheel chair for mobility…..

What difference do you notice between sentence (1) and (2)? In sentence (1) the relative clause defines **the woman.** It is a Defining Relative Clause. In sentence (2) the Relative Clause adds extra information about Nick. This is a Non-defining Relative Clause.

A Non-defining Relative Clause is preceded and followed by a comma or a hyphen.

e.g: The brave 26- year- old -- who is mainly a torso -- plays football and golf, swims and surfs.

I Read the text again and identify some more Defining and Non-defining Relative Clauses.

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________

II Complete the sentences with Defining or Non-defining Relative Clauses.

1. This is the peaceful place ____________________.
2. The 'Mahaprasthanam' is a popular book ____________________ .
3. Suresh ____________________ has left the school just now.
4. Is this the street ____________________ ?
5. The express ____________________ has just arrived.

Writing

I. Writing a biographical sketch.

A biographical sketch is an account of the life and activities of an individual. It includes information about the person's name, place of residence, education, occupation, life and activities and other important details. It is written by another person. If a person writes an account of his/ her own life, it is called an autobiography.

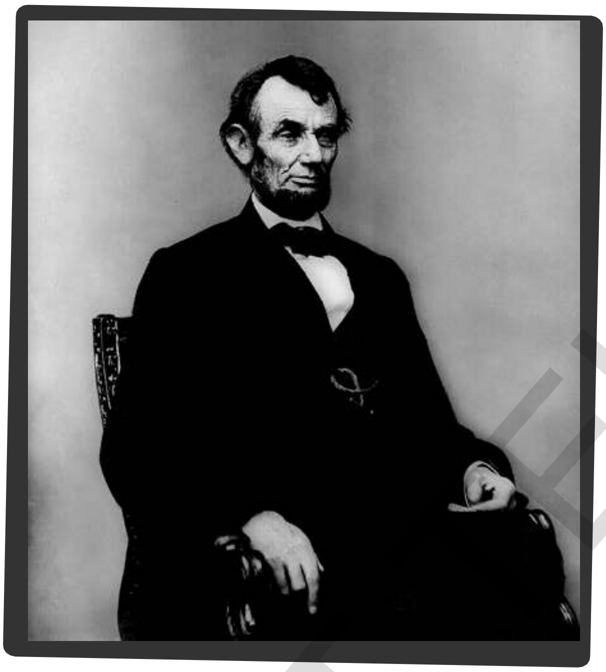
Given below in the table is the biographical information about Stephen Hawking. Based on this information write a biographical sketch.

Stephen Hawking

Points to be covered	Details of the person
Date and place of birth	January 8,1942, Oxford, England
Information about the family	• Eldest one of four sons •Mother: Isobel Hawking •Father: Frank Hawking, a medical researcher with a speciality in tropical diseases
Important events in life	• Early academic life: recognized as a bright student • High school years: third from the bottom of his class • Pursuits outside of school: loved board games, constructed a computer out of recycled parts at the age of 16, solved rudimentary mathematical equations • Marriage: married Jane Wilde • Health: Suffered from Amyotrophic Lateral Sclerosis • Research: on black holes • Discovery: Hawking Radiation
Awards, prizes, honours	• Fellow of the Royal Society at the age of 32 • Albert Einstein Award. • The Pius XI- Gold Medal for Science from Pope Paul VI in 1975
Contribution to his field and society	• Contributed to the advancement of science and research

B Reading

Every Success Story Is also a Story of Great Failures



Failure is the highway to success. Tom Watson Sr. said, "If you want to succeed, double your failure rate."

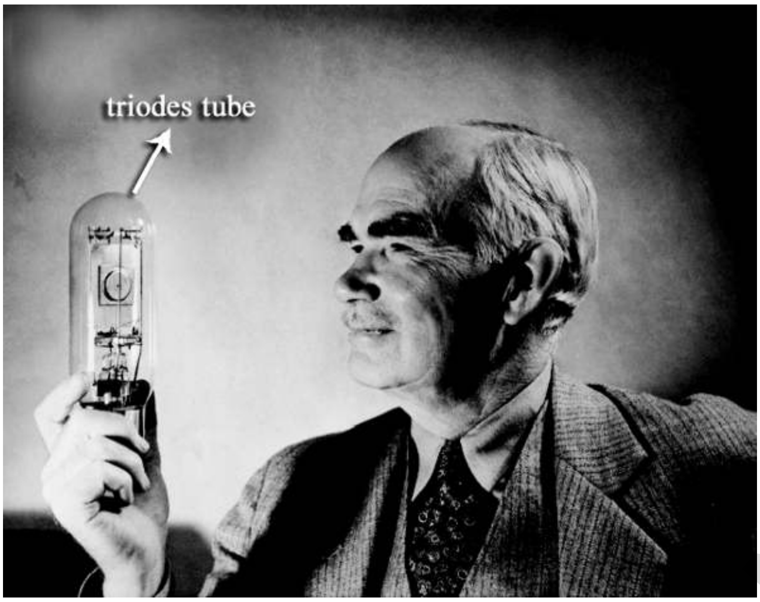
If you study history, you will find that all stories of success are also stories of great failures. But people don't see the failures. They only see one side of the picture and they say that person got lucky: "He must have been at the right place at the right time."

Let me share someone's life history with you. This was a man who failed in business at the age of 21; was defeated in a legislative race at age 22; failed again in business at age 24; overcame the death of his sweetheart at age 26; had a nervous breakdown at age 27; lost a congressional race at age 34; lost a senatorial race at age 45; failed in an effort to become vice-president at age 47; lost a senatorial race at age 49; and was elected president of the United States at age 52.

This man was Abraham Lincoln.

Would you call him a failure? He could have quit. But to Lincoln, defeat was a detour and not a dead end.

In 1913, Lee De Forest, the inventor of the triodes tube, was charged by the district attorney for using fraudulent means to mislead the public into buying stocks of his company by claiming that he could transmit the human voice across the Atlantic. He was publicly humiliated. Can you imagine where we would be without his invention?



A New York Times editorial on December 10, 1903, questioned the wisdom of the Wright Brothers who were trying to invent a machine, heavier than air, that would fly. One week later, at Kitty Hawk, the Wright Brothers took their famous flight.

Colonel Sanders, at age 65, with a beat-up car and a $100 cheque from social security, realized he had to do something. He remembered his mother's recipe and went out selling. How many doors did he have to knock on before he got his first order? It is estimated that he had knocked on more than a thousand doors before he got his first order. How many of us quit after three tries, ten tries, a hundred tries, and then we say we tried as hard as we could?

As a young cartoonist, Walt Disney faced many rejections from newspaper editors, who said he had no talent. One day a minister at a church hired him to draw some cartoons. Disney was working out of a small mouse infested shed near the church. After seeing a small mouse, he was inspired. That was the start of Mickey Mouse.

Successful people don't do great things; they only do small things in a great way.

One day a partially deaf four year old kid came home with a note in his pocket from his teacher, "Your Tommy is too stupid to learn, get him out of the school." His mother read the note and answered, "My Tommy is not stupid to learn, I will teach him myself." And that Tommy grew up to be the great Thomas Edison. Thomas Edison had only three months of formal schooling and he was partially deaf.



Henry Ford forgot to put the reverse gear in the first car he made.

Do you consider these people failures? They succeeded in spite of problems, not in the absence of them. But to the outside world, it appears as though they just got lucky.

All success stories are stories of great failures. The only difference is that every time they failed, they bounced back. This is called failing forward, rather than backward. You learn and move forward. Learn from your failure and keep moving.

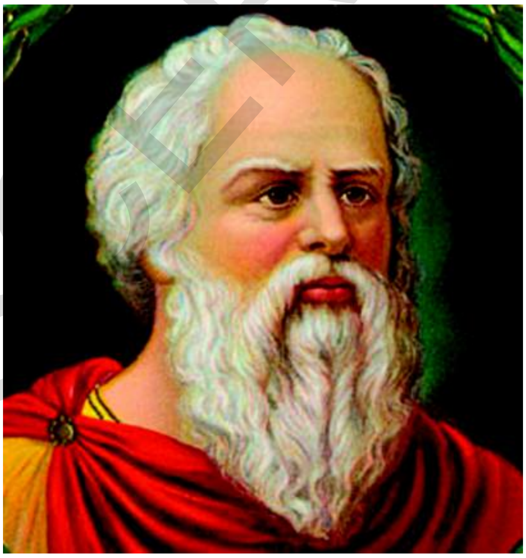
In 1914, Thomas Edison, at age 67, lost his factory, which was worth a few million dollars, on fire. It had very little insurance. No longer a young man, Edison watched his lifetime effort go up in smoke and said, "There is great value in disaster. All our mistakes are burnt up. Thank God we can start anew." In spite of the disaster, three weeks later, he invented the phonograph. What an attitude!

Below are more examples of the failures of successful people:

1. Thomas Edison failed approximately 10,000 times while he was working on the light bulb.
2. Henry Ford was broke at the age of 40.
3. Lee Iacocca was fired by Henry Ford II at the age of 54.
4. Young Beethoven was told that he had no talent for music, but he gave some of the best music to the world.

Setbacks are inevitable in life. A setback can act as a driving force and also teach us humility. In grief you will find courage and faith to overcome the setback. We need to learn to become victors, not victims. Fear and doubt short-circuit the mind.

Ask yourself after every setback: What did I learn from this experience? Only then you will be able to turn a stumbling block into a stepping stone.



The motivation to succeed comes from the burning desire to achieve a purpose. Napoleon Hill wrote, "Whatever the mind of man can conceive and believe the mind can achieve."

A young man asked Socrates the secret to success. Socrates told the young man to meet him near the river the next morning. They met. Socrates asked the young man to walk with him towards the river. When the water got up to their neck, Socrates took the young man by surprise and ducked him into the water. The boy struggled to get out but Socrates was strong and kept him there until the

boy started turning blue. Socrates pulled his head out of the water and the first thing the young man did was to gasp and take a deep breath of air. Socrates asked, “What did you want the most when you were there?” The boy replied, "Air." Socrates said, “That is the secret to success. When you want success as badly as you wanted the air, then you will get it. There is no other secret”.

A burning desire is the starting point of all accomplishments. Just like a small fire cannot give much heat, a weak desire cannot produce great results.

IF YOU THINK

If you think you are beaten, you are.
If you think you dare not, you don't!
If you like to win, but think you can't,
It's almost a cinch you won't.
If you think you'll lose, you're lost;
For out in the world we find
Success begins with a fellow's will;
It's all in the state of mind.

If you think you are outclassed, you are,
You've got to think high to rise,
You've got to be sure of yourself before
You can ever win a prize.
Life's battles don't always go
To the stronger and faster man,
But sooner or later the man who wins
Is the man who thinks he can.

By Shiv Khera

About the author



Shiv Khera is an Indian author of self-help books and activist. While working in the United States, he was inspired by a lecture delivered by Norman Vincent Peale and followed his motivational teachings. Khera has written several books including *You Can Win*. His mission is "to ensure freedom through education and justice." Shiv Khera was born in a business family which used to have coal mines at Kendua in Dhanbad, India. Soon after the nationalisation of coal mines by the Indian government, he had to search for his own living. In his early years he worked as a car washer, a life insurance agent, and a franchise operator before he became a motivational speaker.

Glossary

overcome (*v*)	:	to defeat or succeed in controlling or dealing with something
detour (*n*)	:	a road or route that is used when the usual one is closed
triodes tube (*n*)	:	A triode is an electronic amplification tube having three active electrodes. Invented in 1906, the triode vacuum tube was the first electronic amplification device. This invention founded the electronic age, making possible amplified radio technology and long-distance telephony.
Lee de Forest	:	an American inventor with over 180 patents to his credit. He invented the Audion, a vacuum tube that takes relatively weak electrical signals and amplifies them. He is one of the fathers of the "electronic age," as the Audion helped to usher in the widespread use of electronics. He is also credited with one of the principal inventions that brought sound to motion pictures.
fraudulent (*adj*)	:	intended to cheat someone, usually in order to make money illegally
Colonel Sanders	:	Colonel Harland David Sanders was an American businessman and restaurateur who founded the Kentucky Fried Chicken (KFC) chain restaurants
beat-up (*adj*)	:	old and damaged
Walt Disney	:	an American animator, film producer, director, screenwriter, voice actor, entrepreneur, entertainer, international icon and philanthropist, well known for his influence in the field of entertainment during the 20th century; He created some of the world's most well-known fictional characters including Mickey Mouse.
infest(*v*)	:	to exist in large numbers in a particular place, often causing damage or disease (especially of insects or animals such as rats)
Henry Ford	:	an American industrialist, the founder of the Ford Motor company, and sponsor of the development of the assembly line technique of mass production; He did not invent the automobile but he developed and manufactured the first automobile that many middle class Americans could afford to buy.

Lee Iacocca	:	an American business man known for engineering the Ford Mustang and Ford Pinto cars. He was the former chairman of the Chrysler Corporation. He was one of the most famous business people in the world. He is the author (or co-author) of several books, including Iacocca.
Ludwig van Beethoven	:	a German composer and pianist; He was a crucial figure in the transition between the Classical and Romantic eras in Western art music. He remains one of the most famous and influential of all composers. His best known compositions include 9 symphonies, 5 concertos, 2 piano sonatas and 16 string quartets. He also composed other chamber music, choral works (including the celebrated Missa Solemnis and songs).
Napoleon Hill	:	an American author in the area of the new thought movement who was one of the earliest producers of the modern genre of personal-success literature; He is widely considered to be one of the great writers on 'success'.
conceive (*v*)	:	to form an idea, a plan, etc. in your mind; to imagine something
Socrates (469 BC - 399 BC)	:	a classical Greek Athenian philosopher credited as one of the founders of Western Philosophy; He is an enigmatic figure known chiefly through the accounts of later classical writers, especially the writings of his students Plato and Xenophon and the plays of his contemporary Aristopanes. Many would claim that Plato's dialogues are the most comprehensive accounts of Socrates to survive from antiquity. Socrates has become renowned for his contribution to the field of ethics.
ducked (*v*)	:	pushed somebody under water and held them there for a short time
cinch (*n*)	:	a thing that is certain to happen
outclassed (*v*)	:	overcame

Comprehension

I. Answer the following questions.

1. 'To Lincoln, defeat was a detour and not a dead end.' Justify this statement from the life of Lincoln.
2. What did Socrates suggest as the secret to success? Do you agree or disagree with him? Give reasons for your answer.
3. Complete the following table about the failures and successes of the great personalities mentioned in the lesson you have just read. The first one is done for you.

Sl. No.	Person	Failures/rejections he faced	Final success
1.	Abraham Lincoln	Failed in business, defeated in legislative elections, had nervous breakdown, lost congressional race and senatorial race	Elected president of United States of America
2.			Invented the triodes tube
3.	Wright Brothers		
4.		Knocked many doors before he got the first order	
5.	Walt Disney		
6.			Grew up to be a great scientist
7.			Established cars company
8.		Fired by Henry Ford II	
9.			Gave some of the best music to the world.

Study Skills

Read the following story.

An elderly carpenter was ready to retire. He told his employer-contractor of his plans to leave the house-building business to live a more leisurely life with his wife and enjoy his extended family. He would miss the paycheck each week, but he wanted to retire. They could get by.

The contractor was sorry to see his good worker go and asked if he could build just one more house as a personal favour. The carpenter agreed. But over time it was easy to see that his heart was not in his work. He resorted to shoddy workmanship and used inferior materials. It was an unfortunate way to end a dedicated career.

When the carpenter finished his work, his employer came to inspect the house. Then he handed the front-door key to the carpenter and said, "This is your house… my gift to you."

The carpenter was shocked!

What a shame! If he had only known that he was building his own house, he would have done it all so differently.

So it is with us. We build our lives, a day at a time, often putting less than our best into the building. Then, with a shock, we realize we have to live in the house we have built. If we could do it over, we would do it much differently.

But, you cannot go back. You are the carpenter, and every day you hammer a nail, place a board, or erect a wall. Someone once said, "Life is a do-it-yourself project." Your attitude, and the choices you make today, help build the "house" you will live in tomorrow. Therefore, build wisely!

I. Complete the table given below.

Sl. No.	Point to be observed	Evidences from the story
1.	The setting /location in which the story took place	
2.	The main characters	

3.	The main events	a.______________ b.______________ c.______________ d.______________ e.______________
4.	The turning point in the story	
5.	The irony in the story	
6.	The message in the story	
7.	Suggest a possible title	

II. Rewrite the above story by giving another ending of your own.

Listening

Listen to the story about a farmer read by your teacher.

Just now you have listened to a story about a farmer. Here are some sentences that describe the events in the story. However, they are not in the order in which they occur in the story. Listen to the story and arrange them in the order in which they occur. Put 1 after the event that occurs first, 2 against the next and so on.

He threw himself into the Barcelona river and committed suicide.

The wise man said, "Because that is a diamond."

He picked up the stone and put it in the living room.

He looked all through Europe and couldn't find any.

They found that the farm was indeed covered with acres and acres of diamonds.

That night the farmer couldn't sleep.

The person who had bought his farm was watering the camels at a stream.

He made arrangements to sell off his farm and went in search of diamonds.

He was unhappy and he was discontent.

A wise man told him about the glory of diamonds.

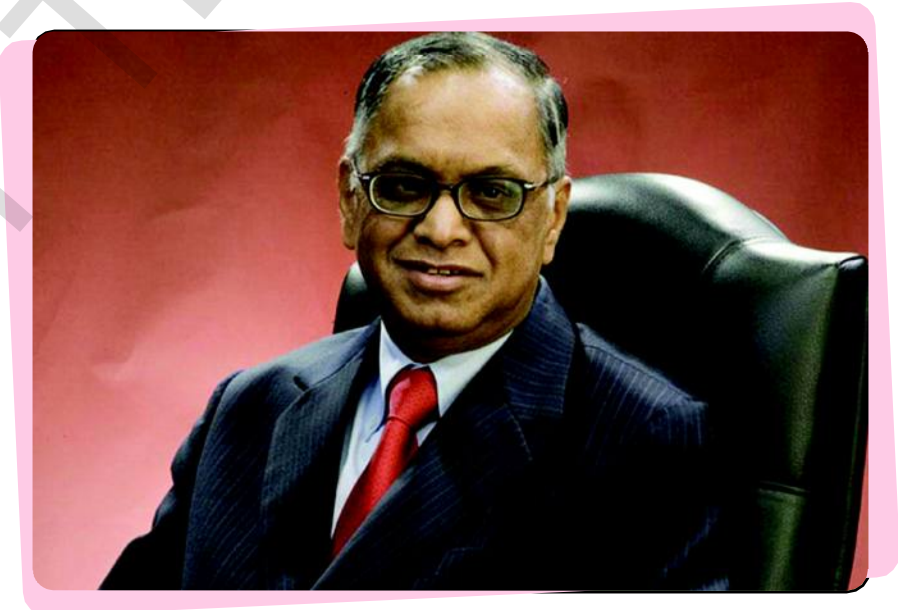
Oral Activity

You've listened to the story. Now, work in pairs and discuss the advantages and disadvantages of travelling abroad. You may use the hints given in the box for your understanding.

Advantages	Disadvantages
• Earn more money	• Cut off from your roots
• Social status	• Living away from parents
• More opportunities	• Brain drain / Intellectual loss

C Reading

I Will Do It



He was short. He was sharp. He was the brightest boy in his class. His seniors used to ask him to solve their difficulties in science. He could have gone unnoticed in a crowd, but once you asked him a question related to Physics or Maths, there was a spark in his eyes. He could grasp theories of science faster than the speed of light.

He came from a poor but educated family. His father was a high-school teacher and an avid reader of English literature. He, like all the boys in his class, was trying to get admission into some engineering college. The brighter ones wanted to study in the Indian

Institutes of Technology, or the IITs. There was an entrance test for IIT. This boy, along with his friends, applied to appear for the test. They did not have any special books or coaching. All these IIT aspirants would sit below the shade of a stone *mandap* close to Chamundi Hills in the sleepy town of Mysore. He was the guide for the others. While the others struggled to solve the problems in the question paper, he would smile shyly and solve them in no time. He sat alone below a tree and dreamt of studying at IIT. It was the ultimate aim for any bright boy at that age, as it still is today. He was then only sixteen years old.

The D-Day came. He came to Bangalore, stayed with some relatives and appeared for the entrance test. He did very well but would only say 'OK' when asked. It was the opposite when it came to food. When he said 'OK' it implied 'bad', when he said 'good' it implied 'OK', when he said 'excellent' it implied 'good'. His principle was never to hurt anyone.

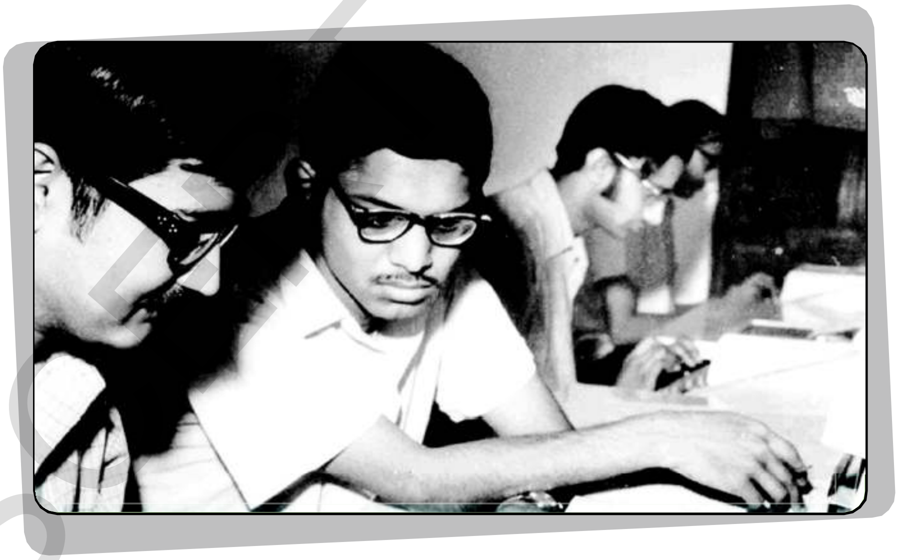
The IIT entrance results came. He had passed with a high rank. What a delight for any student! He was thrilled. He went to his father who was reading a newspaper.

'*Anna*, I have passed the exam.'

'Well done, my boy.'

'I want to join IIT.'

His father stopped reading the paper. He lifted his head, looked at the boy and said with a heavy voice, 'My son, you are a bright boy. You know our financial position. I have five daughters to be married off and three sons to educate. I am a salaried person. I cannot afford your expenses at IIT. You can stay in Mysore and study as much as you want.'



Indeed it was a difficult situation for any father to say 'no' to his bright son. But circumstances were like that. It was common then for the man to be the single earning member with a large family dependent on him.

His father was sad that he had to tell the bitter truth to his son. But it could not be helped. The boy had to understand reality.

The teenager was disappointed. It seemed his dreams had burnt to ashes. He was so near to fulfilling his fondest hope, yet so far. His heart sank in sorrow.

He did not reply. He never shared his unhappiness or helplessness with anybody. He was an introvert by nature. His heart was bleeding but he did not get angry with anybody.

The day came. His classmates were leaving for Madras (now Chennai). They were taking a train from Mysore to Madras. They have shared good years in school and college together. He went to the station to say goodbye and good luck to them for their future life.

At the station, his friends were already there. They were excited and talking loudly. The noise was like the chirping of birds. They were all excited and discussing their new hostels, new courses etc. He was not part of it. So, he stood there silently. One of them noticed and said, 'You should have made it.'

He did not reply. He only wished all of them. They waved at him as the train slowly left the platform.

He stood there even after he could no longer see the train or the waving hands. It was the June of 1962 in Mysore city. Monsoon had set in and it was getting dark. It had started to drizzle. Yet he stood there motionless.

He said to himself, without anger or jealousy, 'All students from the IITs study well and do big things in life. But it is not the institution; ultimately it is you and you alone who can change your life by hard work.'

Probably he was not aware that he was following the philosophy of the Bhagavath Gita: 'Your best friend is yourself and your worst enemy is yourself.'

Later he worked very hard, and focused on one thing, never bothering about his personal life or comforts. He shared his wealth with others. He never used the help of any caste, community or political connections to go up in life.

A son of a school teacher showed other Indians it was possible to earn wealth legally and ethically. He built a team of people who were equally good.

He became a pioneer of India's software industry and started the Information Technology wave. Today he has become an icon of simplicity, uncompromising quality and

fairness, apart from being a philanthropist. He really believes in the motto, 'Powered by intellect and driven by values'.

He is none other than Nagavara Ramarao Narayana Murthy, the founder of Infosys, a leading IT company in the world.

By Sudha Murthy

About the author



Sudha Murthy, the wife of N.R. Narayana Murthy, is an Indian social worker and author. Murthy began her professional career as a computer scientist and engineer. She is the chairperson of the Infosys Foundation. She has founded several orphanages, participated in rural development efforts, supported the movement to provide all Karnataka government schools with computer and library facilities, and established the 'The Murthy Classical Library of India' at Harvard University. Murthy also teaches Computer Science, she composed fiction, *Dollar Sose*. The present story is a selection from one of her most successful stories 'How I Taught my Grandmother to Read & Other Stories.'

Glossary

mandap (*n*) : a raised platform

D-Day (*n*) : a date on which something important is expected to happen; (From the name given to June 6, 1944, the day on which the U.S., British, and other armies landed on the beaches of northern France in the Second World War.)

Anna (*n*) : a word used to address a respectable elder or older male

icon (*n*) : a famous person or thing that people admire and see as a symbol of a particular idea, way of life, etc

philanthropist (*n*) : one who devotes his service or wealth for the love of mankind

Comprehension

I. Answer the following questions briefly.

1. What was the ultimate aim of a bright student in this lesson ? Why?
2. 'His heart sank in sorrow.' Whose heart sank in sorrow? Why?
3. How did Murthy react when his father expressed his helplessness to send him to IIT?
4. The author calls Murthy an introvert. What action of Murhty substantiate this claim of the author about Murthy?
5. What, according to Narayana Murthy, can change the life of a person?
6. How does the motto 'Powered by intellect and driven by values' describe Murthy's life?
7. What message does the writer have for educated youth who reach at a high positions in the society by virtue of their education? Justify your view point with supporting evidence from the text 'I Will Do It'.

II. Given below are some sentences from the lesson. What do they tell us about Narayana Murthy's qualities? Use the adjectives given in the box to describe Murthy's character. You may also use some more adjectives you like.

bright	obedience	introverted	hardworking
simple	uncompromising	philosophical	encouraging

Sl No.	Sentences from the lesson	Aspects of Murthy's character
1.	His seniors used to ask him to solve their difficulties in science.	
2.	He respects the elders opinion.	
3.	While others struggle to solve the problems in the question papers, he would smile shyly and solve them in no time.	

4.	His principle was never to hurt anyone.	
5.	He did not reply. He never shared his unhappiness or helplessness with anybody.	
6.	He went to station to say goodbye and good luck to them for their future life.	
7.	He never used the help of any caste, community or political connections to go up in life.	
8.	He built a team of people who were equally good.	

Vocabulary

One-word Substitutes

Look at the underlined words in the following sentences from the lesson.

1. Today he has become an icon of simplicity, uncompromising quality and fairness, apart from being a philanthropist.

2. He became a pioneer of India's software industry and started the Information technology wave.

What is the meaning of 'philanthropist'? A philanthropist is one who devotes his service or wealth for the love of mankind.

Who is a pioneer? A pioneer is a person who is the first to study and develop a particular area of knowledge, culture, etc. that other people then continue to develop.

You have observed that the meaning of a group of words is substituted with a word as in sentences (1) and (2). Words which replace a group of words or a full sentence effectively without creating any kind of ambiguity in the meaning of the sentences are called one word substitutes. The main purpose of using one word substitutes is to express the idea precisely and accurately.

Let's look at some more one word substitutes.

Sl.No	Word	Meaning
1.	fatalist	a person who believes in fate
2.	centenarian	a person who is above hundred years
3.	omnipresent	one who is present everywhere
4.	mercenary	a person who can do anything for money
5.	misogynist	one who hates women
6.	monogamy	a practice of having one wife or husband
7.	autobiography	a life history written by oneself
8.	biography	a life history written by somebody else
9.	honorary	a position for which no salary is paid
10.	ambiguous	a sentence whose meaning is unclear

Tick (✓) the most appropriate one word substitutes for the following.

1. A person or thing that cannot be corrected

   a) unintelligible b) indelible c) illegible d) incorrigible

2. A person of good understanding, knowledge and reasoning power

   a) expert b) intellectual c) snob d) literate

3. A person who knows many languages

   a) linguist b) grammarian c) polyglot d) bilingual

4. One who possesses many talents

   a) versatile b) prodigy c) exceptional d) gifted

5. Words inscribed on a tomb

   a) epitome b) epistle c) epilogue d) epitaph

Project Work

You have read about Nick Vujicic, who has accomplished every seemingly impossible thing in life despite having the most difficult form of disability. You have read about Narayana Murthy, who is one of the most remarkable examples to win over the unbeatable difficulties. You may also have heard or read about some remarkable Indian women such as Sudha Murthy, Sudha Chandran, Kiran Bedi and many other women who have crossed all the hurdles to become successful.

Work in pairs and make a list of qualities you like in your partner. Exchange the list with your partner. Assess whether you want to and more words describing your own qualities in it. All qualities are present in all of us, though some are better developed than others. Qualities help us live well and solve problems that we may come across in our lives.

Check your personality

Read the following statements and indicate whether you agree or disagree to them. If you agree, tick (✓) 'Yes' and if you disagree, tick (✓) 'No'.

1. Your teacher has assigned you a task in English which you think is very difficult. But you have decided to try.	Yes ☐	No ☐
2. You have participated in a team game. Your team has become victorious. You really felt bad when nobody recognized you.	Yes ☐	No ☐
3. You always like to quarrel with others.	Yes ☐	No ☐
4. You enjoy yourself when people tease and make comments on others.	Yes ☐	No ☐
5. You believe that girls can do anything on a par with boys.	Yes ☐	No ☐

6. Your teacher has given you very important notes for your exams. You have shared them with others in the class.	Yes ☐	No ☐
7. You have several doubts in a subject. But you do not want to consult your teacher or your friends because of the fear that they will underestimate your ability.	Yes ☐	No ☐
8. You would love to have a lot of friends.	Yes ☐	No ☐
9. You get irritation when others find fault with what you have done.	Yes ☐	No ☐
10. Your class room is very shabby. You advise your friends to keep it clean and tidy.	Yes ☐	No ☐
11. Your friends are quarrelling in the class. Instead of pacifying them you encourage them to quarrel.	Yes ☐	No ☐
12. You do not like to complain about anything or against anybody.	Yes ☐	No ☐
13. You think, "Examinations are a nightmarish experience for me."	Yes ☐	No ☐
14. You believe, "I have so much to learn from others."	Yes ☐	No ☐
15. You say, "I am responsible for my deeds."	Yes ☐	No ☐

If you tick 'Yes' to the statements, 1,5,6,8,10,12,14,15 and 'No' to the statements, 2, 3,4,7,9,11,13, you are a positive personality. Every 'Yes' or 'No' carries one mark each. For example, a person may say 'Yes' to three statements and 'No' to 2 of the above, his / her score will be 5/15. That means, he/she is 33% positive.

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

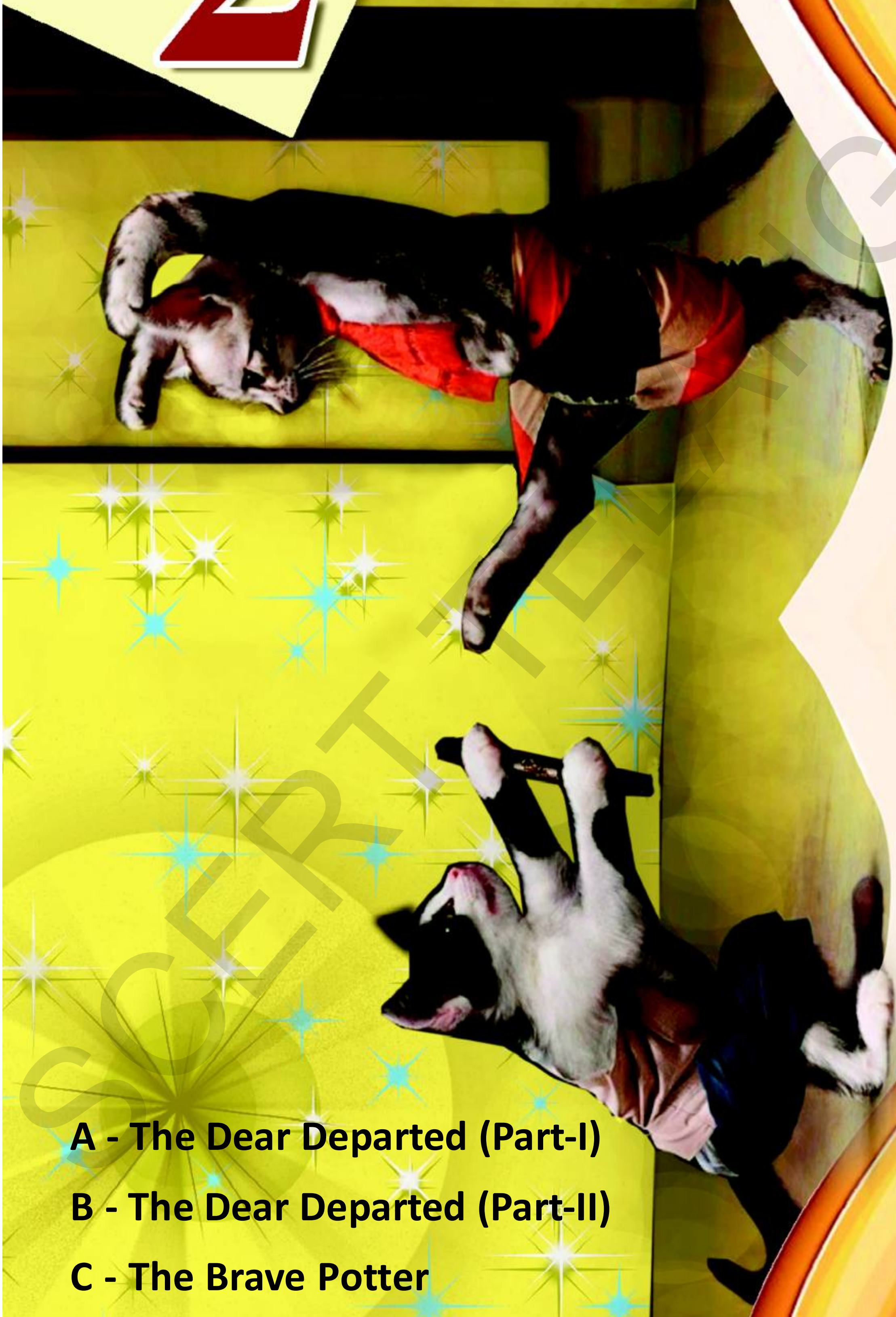
Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A: Attitude Is Altitude			
B: Every Success Story Is Also a Story of Great Failures			
C: I will Do It			
Vocabulary: I was able to ….			
• identify the adjectives that describe Nick Vujicic.			
• pick out the examples from the text that support the attributes to Nick Vujicic.			
• identify the words that describe the positive or the negative attitude of a person.			
• choose the expressions which are nearest in meaning to the words given.			
• fill in the blanks with the words that match with the descriptions.			
• choose the most appropriate one-word substitutes.			
Grammar: I was able to			
• identify defining and non-defining relative clauses from the text.			
• circle the non-defining relative clauses and put a comma or a hyphen wherever necessary.			
• complete the sentences with defining or non-defining relative clauses.			

Indicators	Yes	Somewhat	No
Writing: I was able to			
• write the biographical sketch of Stephen Hawking.			
Study Skills: I was able to			
• read the given story and identify its features.			
• rewrite the story given by giving another ending.			
Listening and Speaking:			
• I listened to the story given under listening and was able to arrange the sentences given in the proper order.			
• I listened to the story and was able to discuss in pairs the advantages and the disadvantages of travelling abroad.			
• I was able to speak about a woman on the occasion of the 'Women's Day'.			
Project Work:			
• I was able to write a short Biographical sketch about the person who faced hardships/hurdles in life and became successful.			
• I was able to check my personality with the given check list.			

Unit

2

Wit and Humour



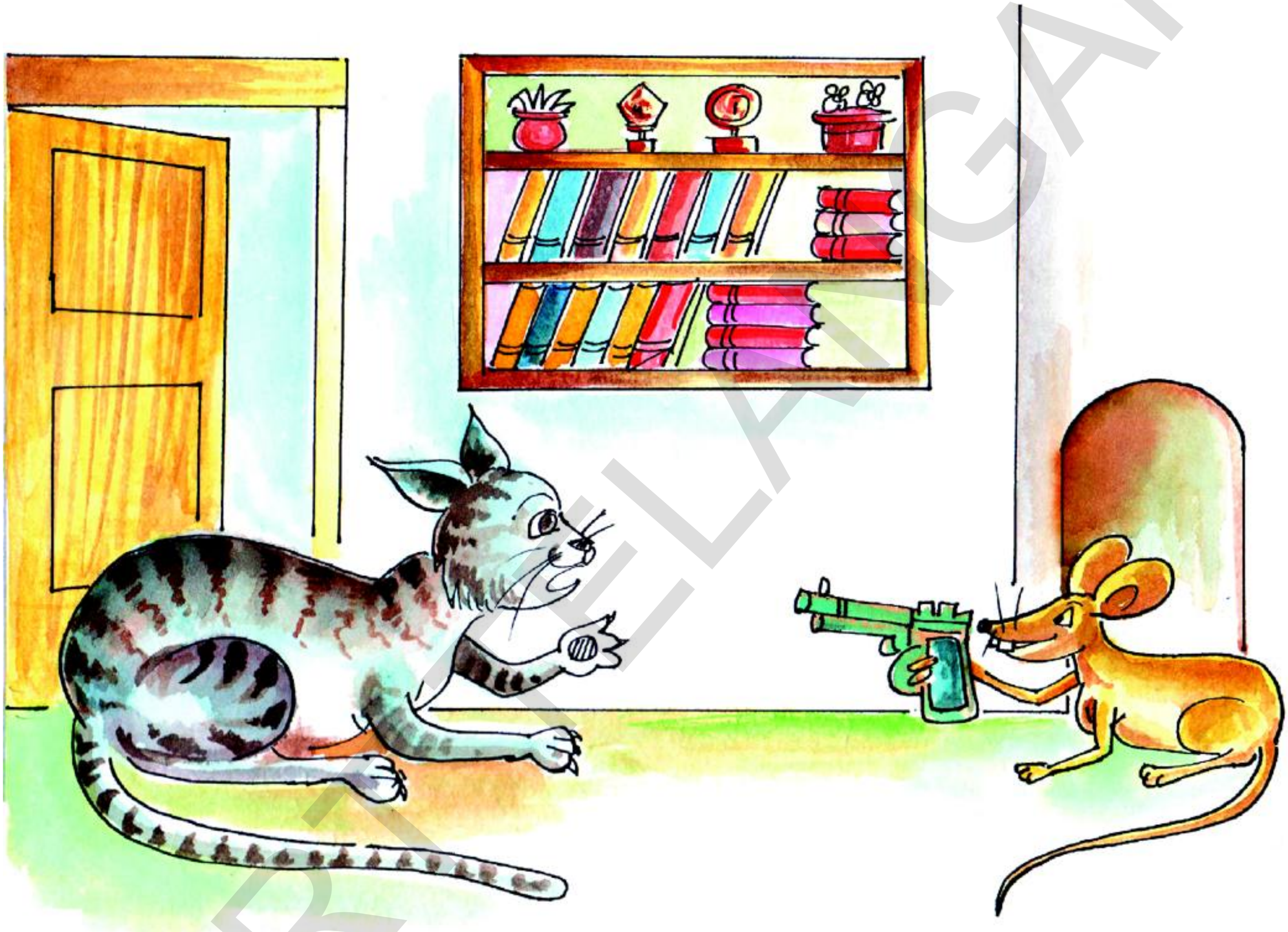
A - The Dear Departed (Part-I)

B - The Dear Departed (Part-II)

C - The Brave Potter

2.Wit and Humour

Look at the picture and answer the questions that follow.



1. What do you understand from the picture?
2. Can you recall anything comic associated with these animals?
3. Can you imagine, what may be the conversation between the rat and the cat?
4. How do people differ in enjoying humour: young and old; rural and urban; literates and illiterates?

Oral Discourse: **Role play -** (based on the scene depicted in the picture).

Now let's read a play in which the characters behave in a humorous way.

A Reading

The Dear Departed - I

(One-act Play)

CHARACTERS

Mrs. Amelia Slater
Mrs. Elizabeth Jordan } **(Sisters)**

Henry Slater
Ben Jordan } **(Husbands of Amelia and Elizabeth)**

Victoria Slater - a girl of ten (Amelia's daughter)

Abel Merryweather - (father of Amelia and Elizabeth)

(When the curtain rises Mrs. Slater is seen laying the table. She is a vigorous, plump, red-faced, vulgar woman prepared to do any amount of straight talking to get her own way. She is in black. She goes to the window, opens it and calls into the street)

Mrs. Slater : *(sharply)* Victoria, Victoria! D'ye hear? Come in, will you?

(Victoria a precocious girl often dressed in colours, enters.)

Mrs. Slater: I'm amazed at you, Victoria. I really am. Be off now, and change your dress before your Aunt Elizabeth and your Uncle Ben come. It would never do for them to find you in colours with grandfather lying dead, upstairs.

Victoria: What are they coming for? They haven't been here for ages.

Mrs. Slater: They're coming to talk over poor grandpa's affairs. Your father sent them a telegram as soon as we found he was dead. *(A noise is heard)*

(Henry Slater, a stooping, heavy man with a drooping moustache, enters. He is wearing a black tailcoat, grey trousers, a black tie and a bowler hat.)

Henry: I'm wondering if they'll come at all. When you and Elizabeth quarrelled, she said she'd never set foot in your house again.

Mrs. Slater: She'll come fast enough after her share of what our father's left. You know how hard she can be when she likes. Where she gets it from I can't tell.

Henry : I suppose it's in the family. *(pause)* Where are my slippers?

Mrs. Slater : In the kitchen; but you want a new pair, those old ones are nearly worn out. *(Nearly breaking down)* You don't seem to realize what it's costing me to bear up like I am doing. My heart's fit to break when I see the little trifles that belonged to father lying around, and think he'll never use them again. *(Briskly)* Here! You'd better wear these slippers of my father's now. It's lucky he'd just got a new pair.

Henry : They'll be very small for me, my dear.

Mrs. Slater : They'll stretch, won't they? I'm not going to have them wasted. *(She has finished laying the table.)* Henry, I've been thinking about that bureau of my father's that's in his bedroom. You know I always wanted to have it after he died.

Henry : You must arrange with Elizabeth when you're dividing things up.

Mrs. Slater : Elizabeth's that sharp she'll see I'm after it, and we'll drive a hard bargain over it.



Henry : Perhaps she's got her eye on the bureau as well.

Mrs. Slater : She's got her eye on the bureau as well.

Mrs. Slater : She's never been here since father bought it. If it was only down here instead of in his room, she'd never guess it wasn't our own.

Henry : *(startled)*: Amelia! *(He rises)*

Mrs. Slater : Henry, why shouldn't we bring that bureau down here now? We can do it before they come.

Henry : *(stupefied)* I wouldn't care to.

Mrs. Slater : Don't look so daft. Why not?

Henry : It doesn't seem delicate, somehow.

Mrs. Slater : We could put that shabby old chest of drawers upstairs where the bureau is now. Elizabeth could have that and welcome. I've always wanted to get rid of it.

(She points to the drawers.)



bureau

Henry : Suppose they come when we're doing it.

Mrs. Slater : I'll fasten the front door. Get your coat off, Henry. We'll change it.

(Mrs. Slater goes out to fasten the front door. Henry takes his coat off. Mrs. Slater reappears.)

Mrs. Slater : I'll run up and move the chairs out of the way.

(Victoria appears, dressed according to her mother's instructions)

Victoria : What have you got your coat off for, father?

Henry : Mother and I are going to bring grandfather's bureau down here.

Victoria : Are you planning to pinch it?

Henry : *(Shocked)* No, my child. Grandpa gave it to your mother before he died.

Victoria : This morning?

Henry : Yes.

Victoria : Ah! He was drunk this morning.

(Mrs. Slater appears carrying a handsome clock under her arm.)

Mrs. Slater : I thought I'd fetch this down as well. *(She puts it on the mantelpiece.)* Our clock's worth nothing and this always appealed to me.



clock

Victoria : That's grandpa's clock.

Mrs. Slater : Be quiet! It's ours now. Come, Henry, lift your end.

(Henry and Mrs. Slater, very hot and flushed, stagger in with a pretty old-fashioned bureau containing a locked desk. They put it where the chest of drawers was, and straighten the ornaments, etc. There is a knock at the door. The knocking is repeated.)

(Victoria ushers in Ben and Mrs. Jordan. The latter is a stout, complacent woman with an irritating air of being always right. She is wearing an outfit of new mourning. Ben is also in complete new mourning. He is rather a jolly little man, but at present trying to adapt himself to the regrettable occasion. Mrs. Jordan sails into the room and solemnly goes straight to Mrs. Slater and kisses her. The men shake hands.)

Mrs. Jordan : Well, Amelia, and so he's gone at last.

Mrs. Slater : Yes, he's gone. He was seventy-two a fortnight last Sunday. *(She sniffs back a tear.)*

Ben *(chirpily)* : Now, Amelia, you mustn't give way. We've all got to die some time or other.

Mrs. Jordan : And now perhaps you'll tell us all about it.

Mrs. Slater : Father had been merry this morning. He went out soon after breakfast to pay his insurance.

Ben : My word, it's a good thing he did.

Mrs. Jordan : He always was thoughtful in that way. He was too honourable to have 'gone' without paying his premium.

Henry : And when I came in I found him undressed sure enough and snug in bed.

Mrs. Slater : And when we'd finished dinner I thought I'd take up a bit of something on a tray. He was lying there for all the world as if he was asleep, so I put the tray down on the bureau-*(correcting herself)* on the chest of drawers - and went to waken him. *(A pause)* He was quite cold.

(A pause. They wipe their eyes and sniff back tears.)

Mrs. Slater : *(Rising briskly at length; in a business-like tone)* Well, will you go up and look at him now, or shall we have tea?

Mrs. Jordan : What do you say, Ben?

Ben : I'm not particular.

Mrs. Jordan : *(surveying the table)* Well, then, if the kettle's ready, we may as well have tea first.

(Mrs. Slater puts the kettle on the fire and gets tea ready.)

Henry : One thing we may as well decide now is the announcement in the papers.

Mrs. Jordan : I was thinking of that. What would you put?

(A pause)

Mrs. Jordan : Well, we'll think about it after tea, and then we'll look through his bits of things and make a list of them. There's all the furniture in his room.

Henry : There's no jewellery or valuables of that sort.

Mrs. Jordan : Except his gold watch. He promised that to our Jimmy.

Mrs. Slater : Promised your Jimmy! I never heard of that.

Mrs. Jordan : Oh, but he did, Amelia, when he was living with us. He was very fond of Jimmy.

Mrs. Slater : Well, *(Amazed)* I don't know!

Ben : Anyhow, there's his insurance money. Have you got the receipt for the premium he paid this morning?

Mrs. Slater : I've not seen it.

(Victoria jumps up from the sofa and comes behind the table.)

Victoria : Mother, I don't think Grandpa went to pay his insurance this morning.

Mrs. Slater : He went out.

Victoria : Yes, but he didn't go into the town. He met old Mr. Tattersall down the street, and they went off past St. Philip's Church.

Ben : Do you think he hasn't paid it? Was it overdue?

Mrs. Slater : I should think it was overdue.

Mrs. Jordan : Something tells me he's not paid it.

Ben : The drunken old beggar!

Mrs. Jordan : He's done it on purpose, just to annoy us.

Mrs. Slater : After all I've done for him, having to put up with him in the house these three years. It's nothing short of swindling.

Mrs. Jordan : I had to put up with him for five years.

Mrs. Slater : And you were trying to turn him over to us all the time.

Henry : But we don't know for certain that he's not paid the premium.

Mrs. Slater : Victoria, run upstairs and fetch that bunch of keys that's on your Grandpa's dressing-table.

Victoria : *(timidly)* In Grandpa's room?

Mrs. Slater : Yes.

Victoria : I - I don't like to.

Mrs. Slater : Don't talk so silly. There's no one who can hurt you. *(Victoria goes out reluctantly)* We'll see if he's locked the receipt up in the bureau.



Ben : In where? In this thing? *(He rises and examines it.)*

Mrs. Jordan : *(also rising)* Where did you pick that up, Amelia? It's new since last I was here.

(They examine it closely.)

Mrs. Slater : Oh - Henry picked it up one day.

(Victoria returns, very scared. She closes the door after her.)

Victoria : Mother! Mother!

Mrs. Slater : What is it, child?

Victoria : Grandpa's getting up.

Ben : What?

Mrs. Slater : What do you say?

Victoria : Grandpa's getting up.

Mrs. Jordan : The child's crazy.

Mrs. Slater : Don't talk so silly. Don't you know your grandpa's dead?

Victoria : No, no; he's getting up. I saw him.

(They are transfixed with amazement; Victoria clings to Mrs. Slater.)

Ben : *(Suddenly)* Hist! Listen.

(They look at the door. A slight chuckling is heard from upstairs. The door opens, revealing an old man clad in a faded but gay dressing-gown. He is in his stockinged feet. Although over seventy, he is vigorous and well coloured. His bright, malicious eyes twinkle under his heavy, reddish-gray eye brows. He is obviously either the old man ABEL MERRYWEATHER or else his ghost.)

(Continued in B. Reading......)

Glossary

get her own way (*idiom*) : persuade other people to allow you to do what you want

D'ye	:	Do you (used in awkward situations)
precocious (*adj*)	:	intelligent / gifted / talented
bureau (*n*)	:	a writing desk with drawers
drive a hard bargain (*idiom*)	:	work hard to negotiate agreements in one's own favour
daft (*adj*)	:	stupid / silly
pinch (*v*)	:	steal
mantelpiece (*n*)	:	a shelf projecting from the wall over the fireplace
usher (*v*)	:	lead / show the way / welcome
complacent (*adj*)	:	self-satisfied / unconcerned
chirpily (*adv*)	:	cheerfully and actively
snug (*adj*)	:	warm and comfortable
overdue (*adj*)	:	not paid by the expected time
swindling (*n*)	:	cheating somebody for property or money
transfixed (*v*)	:	became motionless in fear
chuckling (*v*)	:	laughing quietly out of mild amusement or satisfaction
clad (*adj*)	:	wearing a particular type of clothing
malicious (*adj*)	:	harmful

Comprehension

Answer the following questions.

1. What qualities of Mrs. Slater have you noticed?
2. Why does Mrs. Slater decide to shift the bureau from her father's room before the arrival of the Jordans? How does Henry react to the suggestion?
3. Why do the Jordans take a long time to get to the house of the Slaters? What does it show about the two sisters' attitude towards each other?
4. Ben appreciates his father-in-law saying, 'It's a good thing he did'. Later, he calls him a 'drunken old beggar'. Why does he change his opinion about his father-in-law?
5. What made Mr.Henry feel shocked to hear Victoria say 'Are you planning to pinch it?'?

B Reading

The Dear Departed - II

Abel : What's the matter with little Vicky?

(He sees Ben and Mrs. Jordan) Hello! What brings you here? How's yourself, Ben?

(Abel thrusts his hand at Ben who skips back smartly and retreats with Mrs. Jordan to a safe distance below the sofa.)

Mrs. Slater : *(approaching Abel gingerly)*Father, is that you? *(She pokes him with her hand to see if he is solid.)*

Abel : Of course it's me. Don't do that, Amelia. What the devil do you mean by this tomfoolery?

Mrs. Jordan : You took us by surprise, father. Are you keeping quite well?

Abel : *(trying to catch the words)* Eh? What?

Mrs. Jordan : Are you quite well?

Abel : Aye, I'm right enough but for a bit of a headache. *(Looking at Amelia)* Amelia, what the dickens did I do with my new slippers?



Mrs. Slater : *(confused)*Aren't they by the hearth, father?

Abel : I don't see them. *(Observing Henry trying to remove the slippers)* Why, you've got 'em on, Henry.

Mrs. Slater : *(promptly)* I told him to put them on to stretch them; they were that new and hard. Now, Henry.

(Mrs. Slater snatches the slippers from Henry and gives them to Abel, who puts them on and sits in the armchair.)

Mrs. Jordan : *(to Ben)* Well, I don't call that delicate, stepping into a dead man's shoes in such haste.

(Victoria runs across to Abel and sits on the floor at his feet.)

Victoria : Oh, Grandpa, I'm so glad you're not dead.

Mrs. Slater : *(in a vindictive whisper)* Hold your tongue, Victoria.

Abel : Eh? What's that? Who's gone dead?

Mrs. Slater : *(loudly)* Victoria says she's sorry about your head.

Abel : Ah, thank you, Vicky, but I'm feeling better.

Abel : Why, Ben, you are in mourning! And Lizzie too. And Amelia, and Henry and little Vicky! Who's gone dead? It's someone in the family.

(He chuckles.)

Mrs. Slater : No one you know, father. A relation of Ben's.

Abel : And what relation of Ben's?

Mrs. Slater : His brother.

Ben : *(to Mrs. Slater)* Damn it, I never had one.

Abel : Dear, dear. And what was his name, Ben?

Ben : *(at a loss)* Er-er. *(He crosses to front of table.)*

Mrs. Slater : *(Right side of table, prompting)* Frederick.

Mrs. Jordan : *(Left side of table, prompting)* Albert.

Ben : Er-Fred –Alb-Isaac.

Abel : Isaac? And where did your brother Isaac die?

Ben : In-er-in Australia.

Abel *(rising)* : Well, I suppose you've only been waiting for me to begin tea. I'm feeling hungry.

Mrs. Slater : *(taking up the kettle)* I'll make tea.

Abel : Come along, now, sit you down and let's be jolly.

(Abel sits at the head of the table, facing spectators.)



Abel : *(suddenly recollecting)* Ay, Amelia and Henry, what the devil did you mean by shifting my bureau out of my bedroom? *(Henry and Mrs. Slater are speechless.)* D'you hear me? Henry! Amelia!

Mrs. Jordan : What bureau was that, father?

Abel : Why, my bureau, the one I bought –

Mrs. Jordan : *(pointing to the bureau)* Was it the one, father?

Abel : Ah, that's it. What's it doing there? Eh?

(A pause. The clock on the mantelpiece strikes six. Everyone looks at it.)

Drat me if that isn't my clock, too. What the devil's been going on in this house?

(A slight pause)

Ben : Well, I'll be hanged.

Mrs. Jordan : *(rising)* I'll tell you what's been going on in this house, father. Nothing short of robbery.

Mrs. Slater : Be quiet, Elizabeth.

Mrs. Jordan : I'll not be quiet. Oh, I call it double-faced.

Henry : Now, now, Elizabeth.

Mrs. Jordan : And you, too. Are you such a poor creature that you must do every dirty thing she tells you?

Abel : *(rising; thumping the table)* Damn it all, will someone tell me what's been going on?

Mrs. Jordan : Yes, I will. I'll not see you robbed.

Abel : Who's been robbing me?

Mrs. Jordan : Amelia and Henry. They've stolen your clock and bureau.

(Working herself up)

They sneaked into your room like thieves in the night and stole them after you were dead.

Henry and Mrs. Slater: Hush! Quiet, Elizabeth!

Mrs. Jordan : I'll not be stopped. After you were dead, I say.

Abel : After who was dead?

Mrs. Jordan : You.

Abel : But I'm not dead!

Mrs. Jordan : No, but they thought you were. *(A pause. Abel gazes round at them.)*

Abel : Oho! So that's why you're all in black to-day. You thought I was dead. *(He chuckles.)* That was a big mistake. *(He sits and resumes his tea.)*

Mrs. Slater : *(sobbing)*Father.

Abel : It didn't take you long to start dividing my things between you. I'll tell you what I'm going to do. Since your mother died, I've lived part of the time with you, Amelia, and part with you, Lizzie. Well, I shall make a new will, leaving all my bits of things to whoever I'm living with when I die. How does that strike you?

Mrs. Jordan : You know, father, it's quite time you came to live with us again. We'd make you very comfortable.

Mrs. Slater : No, he's not been with us as long as he was with you.

Mrs. Jordan : I may be wrong, but I don't think father will fancy living on with you after what's happened today.

Abel : It seems to me that neither of you has any cause to feel proud about the way you've treated me.

Mrs. Slater : If I've done anything wrong, I'm sure I'm sorry for it.

Mrs. Jordan : And I can't say more than that, too.

Abel : It's a bit late to say it, now. Neither of you cared to put up with me.

Mrs. Slater and Mrs. Jordan: No, no, father.

Abel : Aye, you both say that because of what I've told you about leaving my money. Well, since you don't want me, I'll go to someone that does.

Ben : Come, Mr. Merryweather, you've got to live with one of your daughters.

Abel : I'll tell you what I've got to do. On Monday next I've got to do three things. I've got to go to the lawyer and alter my will; and I've got to go to the insurance office and pay my premium and I've got to go to St Philip's Church and get married.



Ben and Henry: What!

Mrs. Jordan : Get married!

Mrs. Slater : He's out of his senses.
(General consternation)

Abel : I say I'm going to get married.

Mrs. Slater : Who to?

Abel : To Mrs. John Shorrocks who keeps the 'Ring-o-Bells'. We've had it fixed up a good while now, but I was keeping it for a pleasant surprise. (He rises.) I felt I was a bit of a burden to you, so I found someone who'd think it a pleasure to look after me. We shall be very glad to see you at the ceremony. (He gets to the door.) Till Monday, then. Twelve o' clock at St. Philip's Church. (opening the door) It's a good thing you brought that bureau downstairs, Amelia. It'll be handier to carry it across to the **'Ring-o-Bells'** on Monday. (He goes out.)

THE CURTAIN FALLS

By William Stanley Houghton

About the author



William Stanley Houghton (1881 - 1913) was a famous English dramatist. He was one of the best of a group of realistic playwrights often called the Manchester School. In every play he sought to present an idea. He had a remarkable gift for dialogue that is evident in 'The Dear Departed'. *The Dear Departed* was first produced in Manchester in 1908. Here Houghton satirizes the degradation of moral values in the British middle-class.

Glossary

gingerly (*adv*)	:	in a careful way
poke (*v*)	:	push
what the devil (*phrase*.)	:	old fashioned way of showing annoyance or displeasure; This phrase is always used in questions.
tomfoolery (*n*)	:	foolish or silly behaviour
what the dickens (*idiom*)	:	(old-fashioned and informal) used in questions instead of 'devil' to show that you are annoyed or surprised
vindictive whisper (*n.phr*)	:	talking about someone in a harsh, hasty manner
double-faced (*adj*)	:	hypocritical/ deceitful / dishonest
thumping (*v*)	:	hitting hard
will (*n*)	:	legal document that says what is to happen to somebody's property after his / her death
fancy (*v*)	:	want / feel like
consternation (*n*)	:	a worried, sad feeling
Ring-o-Bells (*n*)	:	the name of a restaurant
handier (*adj*)	:	easier

Comprehension

I. Answer the following questions.

1. Justify the view that the husbands of Mrs. Slater and Mrs. Jordan are men with no individuality.

2. Discuss the irony in the title 'The Dear Departed'.
3. List the arguments the two sisters gave to keep their father in their care.
4. How does the quarrel between the old man's daughters lead to father discovering the truth?
5. List the comic elements in the play 'The Dear Departed'.
6. In what way is the play 'The Dear Departed' a commentary on the hollowness of human relationships?
7. What are the three things that the father plans to do on Monday next? What effect does it have on his daughters?

II. Arrange the following sentences in sequence so that a continuous narrative of the story of 'The Dear Departed' could be made.

1. One day Mrs. Slater felt that Abel Merryweather had died.
2. Suddenly Victoria came into the room telling that grandfather was moving.
3. The Slaters and the Jordans wanted to ascertain if Abel Merryweather had paid his insurance premium.
4. Abel Merryweather found fault with the two daughters and wanted to change his will.
5. Before the arrival of the Jordans, the Slaters had pinched Abel's bureau and clock.
6. Victoria was sent to Abel Merry Weather's room to bring the key bunch of the bureau.
7. Abel Merryweather informed that he was going to marry Mrs. John Shorrocks.
8. The Slaters sent a telegram to the Jordans about the death of Abel Merryweather.

III. Here is a list of traits of a personality. Tick (✓) the traits that describe Mrs. Slater's character.

a) Greedy	b) Overpowering	c) Honest	d) Sensitive	e) Dominating
f) Blunt	g) Straight talking	h) Humble	i) Impolite	j) Insensitive

IV. The following are the features of a one act play. Which of the following characteristics does the play 'The Dear Departed' have? Justify.

a) Minimal characters	b) Single setting or unity of place
c) One act with one or more scenes	d) Focus on one incident
e) Limited time	f) Twist ending

Vocabulary

I. Compound Adjectives

Read the following sentences from your text and notice the underlined words.

1. Henry and Mrs. Slater stagger in with a pretty, old-fashioned bureau.
2. Mrs. Slater rose briskly at length in a business-like tone.
3. His bright eyes twinkle under his heavy, reddish-gray eye brows.
4. I'll not be quiet. Oh, I call it a double-faced behaviour.

The underlined words in the above four sentences are 'compound adjectives' in hyphenated form. A compound adjective is an adjective that comprises more than one word. Hyphens are used to link the words together to show that they constitute one adjective.

Make compound adjectives choosing one word from list 'A' and another word from list 'B' and fill in the blanks with them.

List 'A'	List 'B'	Compound Adjective
clear	last	*eg. clear-sighted*
new	sunk	______________
cold	hair	______________
four	blood	______________
curly	day	______________
well	star	______________
half	read	______________
five	lay	______________
peacock	blue	______________
long	sight	______________

1. Sindhu is very ***clear-sighted*** about her choice.

2. The headmaster suggested a ____________________ trip to Hyderabad.

3. The ______________________________ girl who is under the tree is my sister.

4. All the people were shocked at the sight of this _______________ murder.

5. After the terrible tempest, the ____________________ sailing boat was unusable.

6. Prasad booked a room in a ____________________ hotel for Srikanth.

7. Every week, ___________________ eggs are used by my mother to make some wonderful cakes.

8. This _____________________ coat is too large for me.

9. It was a _____________________ war between the English and the French.

10. I like to correspond with this ___________________ teacher. She speaks about interesting topics.

II. Words often Confused

Read the following sentences and notice the underlined words.

1. Mrs. Jordan said, 'Except his gold watch. He promised that to our Jimmy. (except = excluding or apart from)

2. The Slaters did not accept the proposal of the Jordans. (accept = allow)

In the above sentences the words **except** and **accept** look and sound alike. But they have different meanings and spellings.

There are many such words in English that look or sound alike but have very different meanings. It's easy to get confused with these.

A. Write the words that are likely to be confused with the words given. Find their meanings and use them in sentences of your own to show the difference in meaning.

1. alter -
2. principal -
3. gait -
4. canvas -

5. check -
6. ceiling -
7. complement -
8. stationary -
9. all ready -
10. advice -

B Editing

Read the following paragraph. It contains errors in words often confused. Correct them and rewrite the paragraph replacing them with the right words.

It was one of those October daze when it was a pleasure to be alive. The sky was blew and the heir was cold and sharp with a cent of wet earth as the mourning sun warmed the chilled countryside . And then I caught site of a lonely be struggling to find the pollen of a final flour . Wear had he bean , this sad worker , doomed so soon to dye ? I marvelled at his energy as he climbed along so many bear stalks . Finding nothing, he flue on and disappeared from cite . I continued my walk to a country in where, sitting outside , I contentedly sipped my beer , musing all the wile on the mixed fortunes of life .

III. Idiomatic Expressions

Here is a list of idioms and idiomatic expressions used in the play, 'The Dear Departed'. Guess their meanings. Then look them up in a dictionary, note down their meanings and use them in your sentences.

1. get one's own way
2. for ages
3. set foot
4. drive a hard bargain
5. get rid of
6. give way
7. at length
8. on purpose
9. took by surprise
10. at a loss

Grammar

I. Read the following sentences from the play and notice the underlined words.

1. She'll come fast <u>enough</u> after her share of what our father has left.

2. Mrs. Slater doesn't have <u>enough</u> money to buy the bureau.

In both the sentences 'enough' is underlined. 'Enough' means 'sufficient'.

In a sentence , 'enough' is used after adjectives, adverbs or verbs as an adverb, and before nouns as a determiner.

A. Now decide whether 'enough' in the following sentences is used as an 'adjective' or an 'adverb'.

1. This house is not *big enough* for me.
2. We didn't leave *early enough*.
3. I was not *trained enough* for the game.
4. Is there *enough room* for me?
5. I do not have *enough clothes* for my journey.

B. Complete the following sentences using 'enough' / 'not enough' and one of the words given in the list below.

fast	*strong*	*time*	*sweet*	*money*	*old*	*warm*	*beds*	*hard*	*water*

1. Harish wants to be a great wrestler but he is ______________________________ .
2. I want to sit and watch T.V. but I just don't have _______________________ .
3. He tried to win the race but he came third as he was not _________________ .
4. This bath is freezing. The water is ____________________________________ .
5. We had to sleep on the floor as there were __________________________ .
6. There is _________________ to make a cup of tea! What is wrong with the pipes?
7. If Sujatha does not have ____________________, I can lend her.
8. Vasavi is not ______________________ to become a member of this club. She must be at least 18 years of age to join.

9. Is this coffee ________________ for you? Would you like some more sugar?

10. Do you think he has studied _____________________ to pass the entrance exam?

II. We generally use articles (a, an and the) before common nouns. But in some cases articles are not used before them. Read the following sentences from the play 'The Dear Departed' and notice the underlined common nouns.

1. He went out soon after breakfast to pay his insurance.

2. And when we'd finished dinner I thought I'd take up a bit of something on a tray.

In the above sentences the underlined common nouns '*breakfast* and *dinner*' refer to the names of meals and food. In primary and general sense we don't use articles before the words that refer to the names of meals and food ie. *breakfast, dinner, lunch, supper, pizza, fish fry* and *omelette*.

The following are the cases where 'the' is not used in the primary sense. (In a special or particular sense, 'the' is used before them.)

a) Before proper nouns (Rama, Sita, Mohan, Ramya, India, Ongole, Gandhi Nagar etc.)

b) Before abstract nouns and material nouns (honesty, beauty, poetry, iron, gold etc.)

c) Before the words 'man, woman, society, heaven and hell'.

d) Before the names of diseases, games and sports, seasons, days, months. (fever, cricket, summer, April etc.)

e) Before the words 'church, jail, prison, school, college, market, hospital, office, university, temple, mosque, bank, home and nursing home.'

f) Before plural nouns (books, people, villages, pens etc.)

g) Before the words referring to relations. (mother, father, brother, sister, aunt etc.)

h) Before the names of languages. (Telugu, English, Hindi, Tamil, French etc.)

i) In certain expressions or phrases (catch fire, send word, set sail, set foot, at home, in hand, in debt, by car, at night, on demand, on earth, on foot, etc.)

Editing

Write the following paragraphs, inserting *a, an,* and *the* where needed.

A. Horse knows when he is going to race. How does he know? His breakfast was scanty. (He is angry about that.) He does not have saddle on his back. He is being led, not ridden, to grandstand. He is led under grandstand into unusual, special stall. Horse is nervous. Sometimes he does not know what to do when starting gate flies open and track is before him. If he does not begin to run instantly, other horses are already ahead of him. During race, when he sees another horse just ahead of him, he will try to pass him. Sometimes jockey holds him back to save his energy for last stretch. Eventually horse gets to run as fast as he can. Exercise boy, watching owner's favorite jockey riding horse he has exercised day after day, says nothing. Secretly, he is planning for day when he will be jockey himself, and his horse will be first to cross finish line.

B. I have horse of my own. I call her Pretty Girl. She is intelligent animal, but she is not thoroughbred horse. I could never enter her in race, even if I wanted to. But I do not want to. She is companion, for my own pleasure. I took her swimming day or two ago.

Fill in the blanks with the right Words gives in brackets against each blanks.

It was winter. ________ (A/The) ponds were all frozen. At the court, Akber asked Birbal, "Tell me Birbal! Will a man ________(do / does) anything for money ?"Birbal replied, 'Yes'. The Emperer ordered_______ (him / his) to prove it.

The next day Birbal___________ (come / came) to the court along with a poor brahmin who merely _______ (had /has) a penny left with him.

III. Compound Prepositional Phrases

Read the following sentences from the play 'The Dear Departed' and notice the underlined words.

1. Victoria dressed <u>according to</u> her mother's instructions.

2. You both say that <u>because of</u> what I have told you about leaving my money.

3. It was here <u>instead of</u> in his room.

The underlined phrases are compound prepositional phrases. The following are some more important compound prepositional phrases. Their meanings are given in brackets.

along with (*together with*)

on account of (*because of*)

by means of (*through the agency of*)

apart from (*separate from*)

ahead of (*earlier than somebody / something*)

in front of (*located before*)

in place of (*as a substitute for*)

in spite of (*disregarding the difficulty*)

in case of (*in the event of*)

by way of (*via*)

due to (*on account of*)

for the sake of (*for the good of*)

in addition to (*added to*)

in accordance with (*in agreement with*)

A. Use the above compound prepositional phrases in sentences of your own.

B. Fill in each blank with the correct compound prepositional phrase from the options given under each sentence.

1. I finished my project work several days ________________ the deadline.
   a) instead of b) ahead of c) in spite of
2. Sravani goes to school ______________________ Yamuna daily.
   a) according to b) in spite of c) along with
3. My house stands _______________ all the other houses in the street as it is big in size.
   a) apart from b) in accordance with c) in addition to
4. Madhu got a good job ____________________ his own abilities and skills.
   a) in addition to b) instead of c) by means of
5. She was unable to attend the party ______________ her marriage engagement.
   a) in spite of b) in addition to c) due to
6. ______________ fire, ring the alarm bell.
   a) In spite of b) In case of c) In addition to

7. Sriram continued his batting carefully ________________ his team though he was hungry.

   a) for the sake of b) in addition to c) in front of

8. You should complete your B.Ed. _________________ your B.Sc to get a teacher job.

   a) in addition to b) according to c) in spite of

9. The physical director of our school selected me ____________________ my friend, Ganesh for tomorrow's match.

   a) in spite of b) in place of c) ahead of

10. ________________ his poverty, he completed his Ph.D. in English.

   a) In place of b) For the sake of c) In spite of

IV. The Simple Past and the Present Perfect

Look at the following sentence from the lesson, 'The Dear Departed.'

They have stolen your clock and bureau.

Now compare this sentence with the following sentence.

They sneaked into your room like thieves in the night and stole them after you were dead.

Both the sentences express a past action. The first sentence is in the present perfect tense and the second sentence is in the simple past tense. In the first sentence the time or the place of action is not mentioned or specified. But in the second sentence the time or the place of action is mentioned.

You should use the present perfect tense when the time of action is not important or not specified and it shows the effect of the past action on the present. We should use the simple past tense when details about the time or place that an action occurred are given or specified.

Uses of the simple past tense:

1) The simple past is used to refer to past actions or events.

Examples:

a) He passed his examination in 2013.

b) I visited Delhi last month.

c) Raju met his friend yesterday.

2) The simple past form can also be used to refer to the present time. This is a special use of the simple past form with verbs like **want, wonder, hope, think** to make an utterance more polite or tactful.

Examples:

a) I **wanted** to discuss my proposal with you, madam.

b) I **wondered** if I could discuss my proposal with you, sir.

c) I **thought** of discussing my proposal with you, sir.

d) I **hoped** to discuss my proposal with you, sir.

Other Uses of the Simple Past Form

1) After the conditional **if** to indicate tentativeness (hypothetical)

e.g. If I **were** the Prime Minister, I would provide free education at all levels.

2) After **it's time, wish**

e.g. It's 10 o'clock---it's time you **went** to bed.

3) In reported speech when the reporting verb is in the past tense.

e.g. I asked you what the time **was.**

The present perfect

The present perfect (has/have + Verb in the past participle form) refers to actions in the past which have no definite time reference. The present perfect in English is used in the following three situations:

1. The present perfect tense is often used to talk about past actions and events which are completely finished. However, instead of the simple past, the present perfect is used if the action has current relevance, that is, it is related to the speaker's experience. In this case even though the actions took place in the past, they are still with the speaker, as part of his/her experience and knowledge. This use of the present perfect is therefore also called the experiential use of the present perfect.

   e.g. I have seen the Taj Mahal.

   (Meaning: I know the Taj Mahal. It is still fresh in my memory.)

   (Contrast: I saw the Taj Mahal two years ago.)

2. To indicate an action/situation which began in the past and which has continued up to the present moment, i.e. the moment when we are speaking, the present perfect tense is used.

e.g. I **have lived** in Hyderabad for 10 years.

(Meaning: I started living in Hyderabad 10 years ago and I am still living in Hyderabad.) If you wish to state that you still continue to live in Hyderabad you should say, 'I have been living in Hyderabad for 10 years'.

This use of the present perfect is also known as its linking use as it links the past with the present.

3. The present perfect is also used to refer to past actions/events whose results are seen in the present, i.e. when there is evidence in the present for some action/event that happened in the past. Hence, it is also called the evidential use of the present perfect. This is called resultative past.

e.g. It has rained! (evidence-Look! The ground is wet.)

The following examples make the difference clear:

1. I saw the film, Gandhi last March. *(Here the speaker is calling attention to the action of seeing and to the time when it happened.)*
2. I have seen the film, Gandhi. *(Here the speaker is not saying when he saw the film. He is calling attention to the fact that he is now a person with personal experience of the film or someone who can tell us about it.)*
3. I cut my finger when I was sharpening the pencil. *(Nothing is said about any result now.)*
4. I have cut my finger *(and it is bleeding now.)*

The simple past is often used with adverbs of past time (e.g. yesterday, two months ago, in June, in 1965, during the war).

Sometimes it is also used to refer to present time or future time actions.

e.g., 1. Sir, may I come in? I wanted to talk to you.

2. If you left for Delhi tomorrow,when would you return?

The present perfect is never used with adverbs of past time. You should not say, for example, 'She has gone to Hyderabad yesterday'. Say either 'She went to Hyderabad yesterday', if you are interested in the action and in the time when it happened, or 'She has gone to Hyderabad', if you wish to convey the idea that she is not in the town now.

The present perfect can be used with adverbs of present time (e.g. today, this morning, this week, this month).

Ex. I have seen Raju this week.

The present perfect is also used with just, recently, yet, already, never, ever, often, so far, etc.

Ex. They have just gone.

Ex. Hasn't Anirudh left yet ?

Read the following sentences .Complete the conversations with the appropriate forms of the verbs. Then say why you chose simple past/present perfect forms.

1. "Is your brother in?"

   "No, he isn't. He ___________________(go) to Chennai."

   "When _________ he _________________________(go) to Chennai?"

   "Yesterday."

2. "I ________ (lose) my pencil. __________you _________________________(see) it anywhere?"

   "No, I________ . When ___________ you last _________(use) the pencil?"

   "I _________________________(use) it when I was in the class."

   "Perhaps you _________________________(leave) it in the class."

3. A: _____________ Madhu _________________________(not arrive) yet ?

   B: No, he _________________________ .

C: But he ________________________(arrive) already!

B: _______________ you ________________________(talk) to him?

C: No, I ____________ . I merely _______________(see) him.

B: That cannot be Madhu. He may have been somebody else.

4. A: ________________ you _______________(call) me, mother?

B: Yes, I_______________. ________ you _______________(see) my diary today? I _______________(put) it on the table last night. I _______________(look) all over the house for it. But I _______________(not, find) it anywhere.

A: I _______________(see) it on the table this morning, if I remember right. Maybe father _______________(take) it with him by mistake.

5. "Do you know Mrs.Geetha ?"

"Yes, I do. I _________________(know) her for nearly four years. It _______________(be) at a high school that I first _______________(see) her in 2009. I ___________(work) with her for several years. Recently we _______________(meet) at the wedding of a mutual friend of us."

V. Editing

The following passage has some errors. Identify and rewrite them with necessary corrections.

Varanasi is locate on the north eastern part of India. Hindu pilgrims go to there to purify their souls. To the Hindus Varanasi is a holiest pilgrimage center to all.

Thousands of pilgrims visit this wholly city every year.

As early as four o'clock at the morning the pilgrims are seen make their way to the famous bathing steps knowed as Gatz. From there they board row boats to the holy river ganges to take bath. In doing this the pilgrims believe that their sins would be wash away.

Writing

I. Imagine that you are the grandfather in the play. Write a letter to your friend, Mr. Tattersall inviting him to your marriage at 'Ring-o-Bells with Mrs. John Shorrocks. Don't forget to say why you are going to get married at this age.

You can include the following:

a) Time of wedding
b) Place of wedding
c) Details of the bride
d) Behaviour of the daughters
e) Reason for marrying at this age
f) Cordial invitation.

II. Convert the play, 'The Dear Departed' into a story.

To adapt the story to your culture, you may make changes in the following:

a) The names of the characters
b) Description of costumes
c) Things stolen by the daughter
d) The names of the villages / towns the daughters lived in

Study Skills

Health is a major concern during old age. Maintaining health is very important for the elderly, particularly in rural areas, who must continue to work for a living even when they become aged. Good health is central to their ability to work, and support themselves and families. However, many poor rural elderly people have severe problems of health.............

Here is the data collected in January 2013 by 'HelpAge India', a research and development journal on common health problems of the rural elderly in Andhra Pradesh. The data is collected from 150 male and 150 female rural elderly people of above 60 years old.

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Listening

Listen to an interesting anecdote read by your teacher and say whether the following statements are true or false.

1. The woman was a stranger to Hyderabad.
2. In the beginning of the incident, the woman was at the Charminar.
3. The woman in this event might be a villager.
4. The woman knows that the buses in the city have numbers.
5. The woman misunderstood the direction given by the police officer.
6. The police officer gave a wrong direction.

Oral Activity

Work in groups . Tell your group any funny incident you may have witnessed / listened/read.

- What is the funny incident?
- Where did it happen?
- When did it happen?
- What made you laugh?

C Reading

The Brave Potter

Marguerite Siek has chosen a very well-known Indian folktale for retelling in English. Children and adults alike are fond of folktales, which are often amusing and sometimes instructive.

It was dark. Thick black clouds covered the evening sky. The thunder roared and the strong wind shook the branches and leaves of the trees in the forest. Pit. . . pat . . . pit, drops of rain fell. Then the lightning flashed and split the black sky with its blinding light. Soon it was raining heavily.

An old tiger ran through the rain looking for shelter. He was wet and cold and his cave was far away. While hurrying to his shelter he saw an old hut. With a sigh of relief the tiger crawled under the thatched roof and lay down by the door. Except for the sound of the rain all was quiet. Before he could nod off, however, he heard something heavy being dragged inside the hut. This was followed by the voice of a woman.

'Oh, how terrible this leak is!' she complained. 'How terrible! I would rather meet a tiger in the forest than have this leak in my house!'

'A leak?' the tiger thought. 'What is a leak? It must be very dangerous and strong or the woman would not be more frightened of the leak than of me. Am I not rightly called the king of the forest? Aren't they all afraid of me? I wonder what a leak looks like . . . ?

Soon afterwards the tired tiger fell asleep. He was suddenly awakened by an angry voice shouting in his ear. He felt heavy blows fall upon his head and shoulders.

'You horrible beast!' a voice screamed angrily. 'How dare you run away? How dare you make me walk about in the middle of the night trying to find you! Be careful, one of these days I'll kill you! Now, go home!'

The old tiger shivered. 'This must be the leak who has come out of the hut. I'd better do as he says or he will kill me.'

So the tiger allowed himself to be bound around the neck with a thick rope. The mysterious creature then climbed onto the tiger's back and pulled at the rope. 'Come on,



head for home!' shouted the voice. The tiger felt a sharp kick on his side. The tiger was terrified and he ran through the dark forest. The creature pulled hard on the rope to tell him which way to go. At the same time it scolded, cursed and kicked the poor tiger. Soon they stopped in front of a small hut on the edge of the thick forest. The creature climbed down from the tiger's back and bound him with an iron chain to a nearby tree. Then he went inside the hut. The tiger could not free himself from the chain; so he had to spend a miserable night under the tree. Who was this creature who was able to capture such a large and dangerous tiger? Let's find out.

On the afternoon of that day, a potter had arrived home after a hard day's work. He was tired and thirsty. He had asked his wife for some palm-wine. The more he drank, the better he felt. When he had drunk all the wine he no longer felt tired. When the storm began the potter suddenly remembered that he had left his donkey tied under a tree. He rushed out of his hut to take the animal into the stable. You can imagine his anger when he discovered that the donkey was not there anymore -- the only thing left was its chain!

'My stupid donkey must have run off into the forest,' he grumbled. 'When I catch him I'll give him a good beating!'

The potter walked through the wet forest. When it became dark he often stumbled over roots and fallen branches. With each step the potter felt angrier and angrier with his donkey.

'When I catch him, I'll tie him up under the tree all night,' he muttered to himself.

Hours later, the potter reached the old woman's hut. There he saw an animal sleeping in front of the door.

'There he is!' he shouted. 'There he is, the stupid animal!'

The drunken potter did not notice the difference between the donkey and a tiger. He kicked and beat the sleeping tiger. He then jumped onto the frightened animal's back, rode it home, and then tied it up with the iron chain.

Next morning the villagers who passed the potter's house looked in amazement at the tiger tied to the tree. Soon the news spread throughout the village that the potter had caught a tiger and tied it to a tree in his yard. All the villagers praised his courage. They also thanked him because the tiger had eaten many of their goats and buffaloes. They had tried to catch him for many years but had failed. Of course, the potter said that he had done nothing of the sort. He said that he had only brought his donkey home. He did not understand how a donkey could change into a tiger! When he saw the tiger, he fainted.

Nobody, however, believed the potter's story. The villagers even praised him for being modest. Soon the potter became famous. Everybody who met him called him the brave potter. The simple potter himself never understood why.

* * * * *

A few years later war broke out between the potter's country and a much stronger neighbour. The king immediately gathered a large army. But he realized that it was not strong enough to save his country from defeat. He needed a hero to lead his army. Where could he find such a brave man? The king hurriedly called his ministers together and asked their advice.

One of the ministers remembered the story of the brave potter.

'Your Majesty,' the minister said, 'I know someone who can lead our army.'

The king immediately sent a messenger to the potter's house. When the potter realized that he had been made General of the Army, he became frightened. The king had ordered him



to go to the palace the next day. How could he, a poor ignorant potter, become the General of the Army? He had never carried a sword, nor had he ever ridden a horse.

'Oh, I shall die because of that stupid donkey,' groaned the potter to his wife. 'He has only brought us trouble.'

The next day he went with his wife to the capital. The king was pleased to see him and ordered the potter to lead the army into battle the next day. The enemy were not far from the gates of the city. A splendid house had been prepared for the potter and his wife. The horse which would carry him into battle was ready in the stable.

That night the potter could not sleep. He was nervous and worried because he did not know how to ride a horse.

'If I fall off, everybody will laugh at me,' he thought. 'I will get up very early tomorrow and practise riding the horse.'

At dawn the potter woke up his wife and they went to the stable. They saw the beautiful brown horse ready for its new master.

'Oh, how tall he is!' sighed the potter. 'I shall never be able to climb onto his back.'

‘Put this bench beside him’, said his wife, ‘and use it as a step.’

Even with the help of the bench the potter had much difficulty climbing onto the horse's back. When he was finally seated, he found that the saddle was very slippery. 'Please tie my feet to the stirrups, dear wife,' said the potter, 'otherwise I shall certainly fall off.'

His wife found some rope and bound her husband's feet tightly to the stirrups. She then passed the rope underneath the horse and tied the two stirrups together. She also passed a length of rope around the potter's waist and tied him to the saddle.

'Now please tie my hands to his neck,' said the potter. Meanwhile the big brown horse was impatiently pawing his hooves on the ground. When the potter's wife tried to pass another rope around its neck, the horse suddenly jumped free. It galloped out of the stable with the potter hanging like a sack of rice on its back. Only the ropes kept him from crashing to the ground. The potter held tightly to the horse's neck and prayed to all the gods to save his life. After galloping through the quiet streets, the horse crashed through the city gates and raced across the open fields. It leapt over fences and streams, and began to head for the enemy's camp. When the potter realized where they were going, he tried harder than ever to stop the horse. He pulled wildly on the reins but it was no use; the horse galloped on.

When they passed a young tree, the potter grabbed a branch. But the horse did not stop. Instead the tree was pulled out of the ground. A sentry from the enemy camp saw the potter galloping towards the camp with a tree in one hand and his reins in the other. 'That must be the General who captured a tiger with his bare hands,' he thought. 'Now he has uprooted a tree with only one hand! He is not an ordinary man-he's a giant!' 'Run, run, save yourselves! The famous Tiger-General is coming at the head of a large army to attack us. He has the strength of a giant! He has uprooted a tree with one hand!'

The frightened soldiers fled. Their king was left by himself in his tent. Hurriedly he wrote a letter begging for peace and apologizing for attacking the country. He left this letter in the tent. Then he jumped on his horse and followed his soldiers. When the potter's brown horse reached the deserted camp it stopped. With shaking hands the potter untied his feet and fell to the ground. When he looked around he was surprised to find the camp empty. He looked in the king's tent and found the letter. The puzzled potter walked back to the city with the letter in his pocket. He went to his wife and gave her the letter.

'Dear wife,' he said, 'never in my life will I ride a horse again. Please take this letter to our king and tell him that the enemy has run away. I am going to bed.' His wife ran towards the palace with the letter. When the king read the letter, he was full of praise for his new

General. He asked the potter's wife where her husband was. 'My husband is tired, Your Majesty. The servants have put him to bed,' answered the wife respectfully.

'Let him rest today. Tell him to come tomorrow to receive his reward,' the king said.

Next morning the potter went to the king's palace. He left the brown horse in the stable and walked to the palace with his wife. The streets were filled with cheering crowds. They had all heard about his brave action.

'Look how humble he is,' they said to each other.

'Any other man would ride to the palace on a horse but he is walking like an ordinary man. He's truly a humble and brave man.'

The king rewarded the potter so well that he did not need to work again. The country was peaceful for the rest of his life and the potter never rode a horse again.

About the author

Marguerite Siek was a great story teller. He was very much interested in telling folk and mythological stories of Asia. He travelled across many Asian countries and collected interesting short stories from various countries and published them in English. He translated many famous Indian folk stories into English. The present short story 'The Brave Potter' is a very popular Telugu one collected by him from India.

Glossary

blinding (*adj*)	:	very bright
thatched (*adj*)	:	covered with dried straw
nod off (*phr.v*)	:	fall asleep
palm-wine (*n*)	:	toddy / fermented palm juice drunk by village folk (*kallu* in Telugu)
muttered (*v*)	:	spoke something that can not be heard

Your Majesty (*phr*)	:	way of addressing a king or a queen
saddle (*n*)	:	a leather seat for a rider on a horse
stirrups (*n*)	:	metal rings that hang down on each side of a horse's saddle, used to support the rider's foot
pawing (*v*)	:	touching something repeatedly with a paw
hooves (*n*)	:	the hard parts of the feet of some animals like horses ('Hooves' is the plural form of 'hoof'.)
crashing (*v*)	:	falling
reins (*n*)	:	long leather bands held by a horse rider to control it
sentry (*n*)	:	guard / a soldier whose job is to guard something
uprooted (*v*)	:	pulled a tree or a plant out of the ground
cheering crowds (*phr*)	:	a large gathering of people shouting in joy

Comprehension

Answer the following questions.

1. What did the tiger think the mysterious creature was? Why did he allow himself bound around the neck with a thick rope?
2. What made the potter angry?
3. Why did the king make the potter the General of the army?
4. Why do you think the sentry feels that the potter is a giant?
5. Do you think that the potter is really brave or lucky? Give your reasons.
6. What is the most humorous and thrilling incident in the story? Write the incident and say why it is humorous and thrilling.

Project Work

I. You have read the story 'The Brave Potter'. It is a humorous story. The writer of the story created humour by creating situations where the tiger took the word 'leak' to be 'a more powerful thing' than him and people mistook the potter to be a brave man.

Work in groups and collect a humorous story. Analyse how the writer created humour in it and present it before the class.

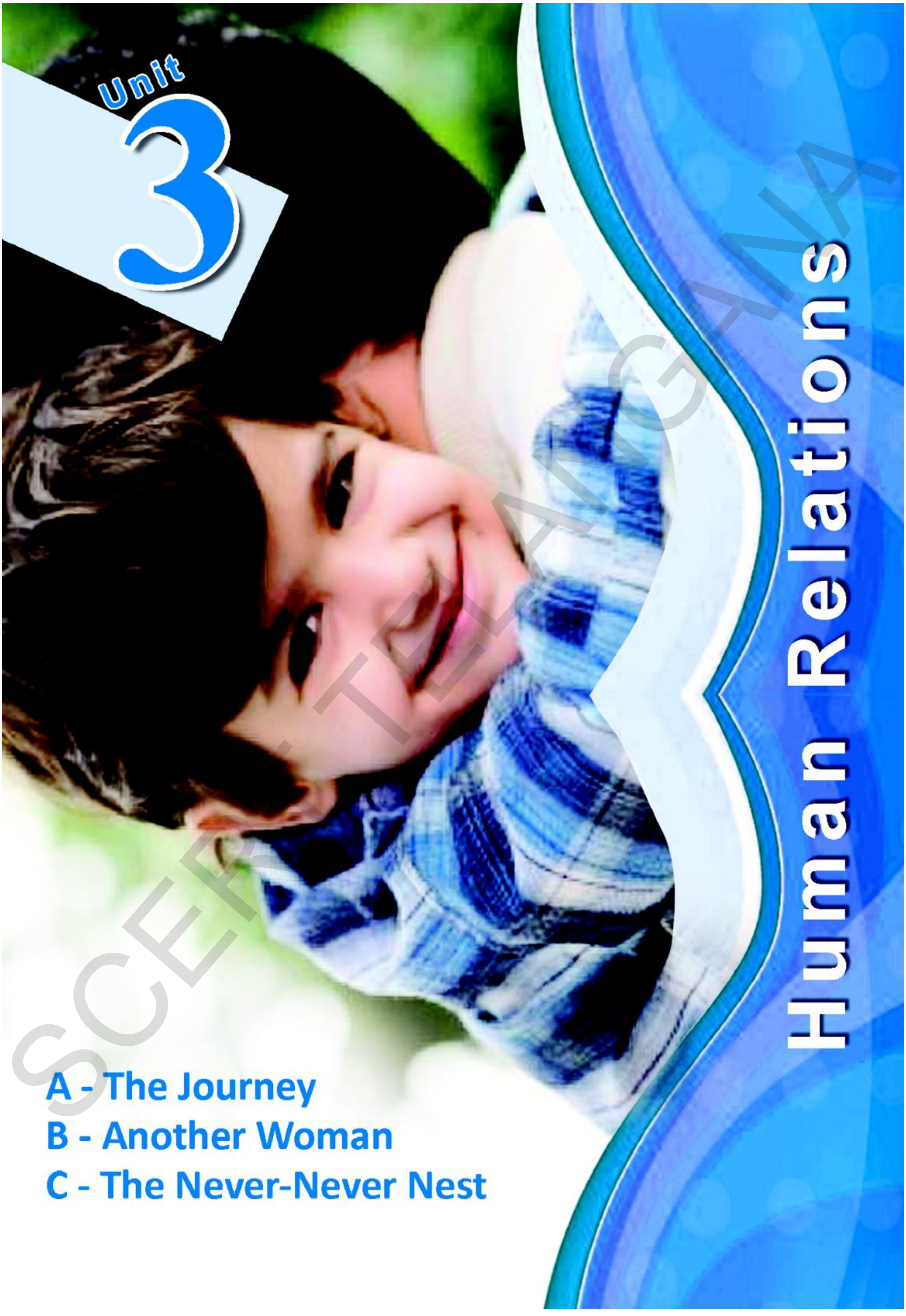
Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	**Yes**	**Somewhat**	**No**
Reading: I read and comprehended the text:			
A: The Dear Departed – I			
B: The Dear Departed – II			
C: The Brave Potter			
Vocabulary: I was able to ….			
• write the plural forms of Latin and Greek nouns.			
• decide which emotion is expressed in each context given.			
• form compound adjectives and use them to fill in the blanks.			
• write words that are likely to be confused and find their meanings. And I was able to use them in my own sentences.			
• rewrite the paragraph correcting the errors in it.			
• use the idiomatic expressions in sentences of my own.			
Grammar: I was able to			
• Complete the conversations with the forms of the simple past and present perfect.			
• insert 'a', 'an' or 'the' wherever necessary.			
• use the compound prepositional phrases in sentences of my own.			
• fill in the blanks with correct compound prepositional phrases.			
• identify the errors and rewrite the passage with necessary corrections.			

Indicators	Yes	Somewhat	No
Writing: I was able to			
• write a letter to my friend to attend the marriage.			
• convert the play 'The Dear Departed' into a story.			
Study Skills:			
I was able to analyse the given data and write a report.			
Listening and Speaking:			
I listened to the anecdote and say whether the given statements are true or false.			
I was able to tell a funny incident.			
Project Work:			
I was able to collect a humorous story and analyse how the writer created humour in it.			



Unit 3

Human Relations

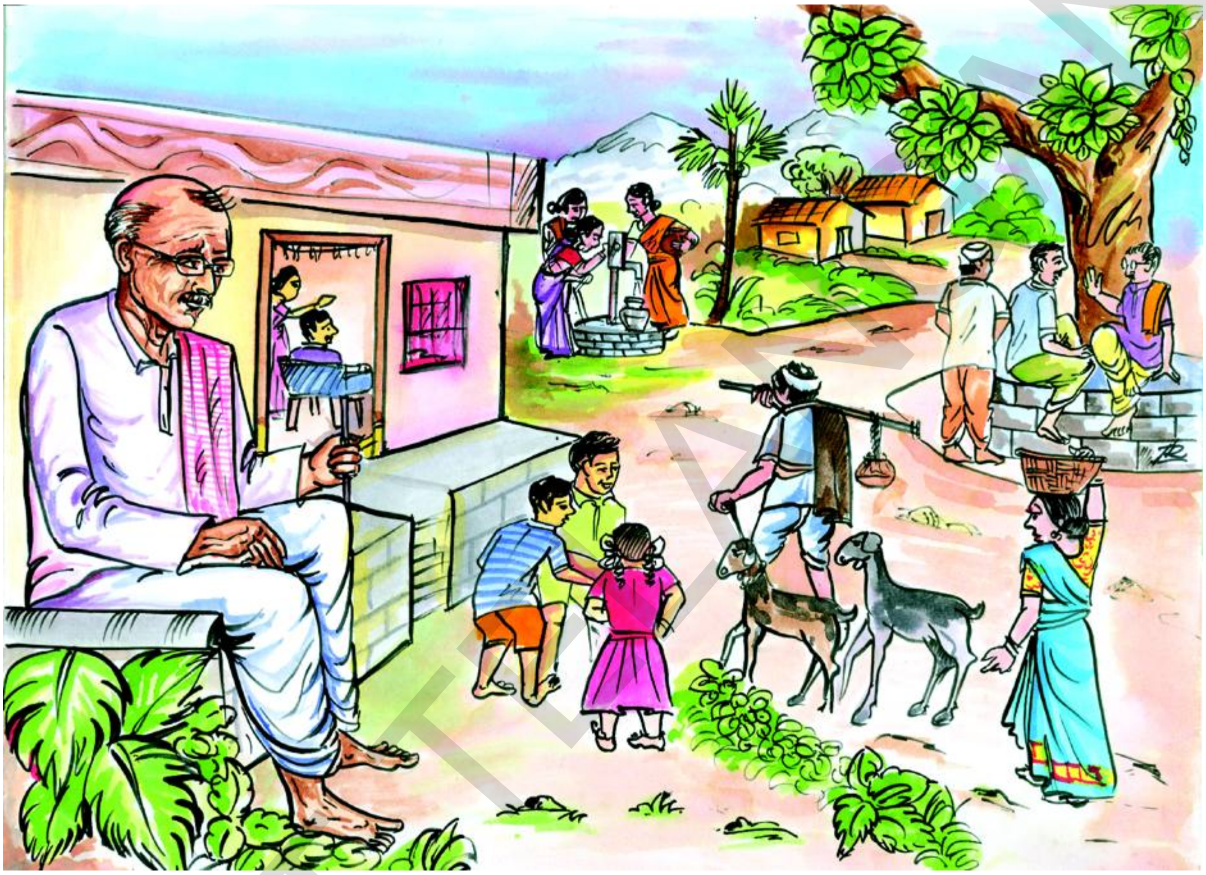
A - The Journey

B - Another Woman

C - The Never-Never Nest

3. Human Relations

Look at the picture and read the following excerpt from the diary of a 72-year-old man. Answer the questions that follow.



As I sit here alone and waiting
I gaze at people passing me by.
I try to smile and reach out to them
But no one notices; no one waits.
They look to me like I am nothing -
Are they afraid to be seen saying "Hi"
to an old man like me?

1. What is the excerpt about?
2. How do people respond to the old man's plight?
3. How should old people be treated so that they do not feel neglected?

Oral Discourse: **Description** - Describe the picture in your own words. (Reflect on the theme, people, events, about the old man etc.)

A Reading

The Journey

After spending a leisurely Sunday at home, the very thought of returning to work on Monday is tiring. Lethargy creeps in if the holiday continues over an extended period. That is how I felt when I was preparing to return to my place of work after spending six months at home. The fact that I was to leave behind my newly-wed wife and go to a far-off place did not help either. Obviously I did not want to go.

However, I finally did decide to go. I did not have much to carry by way of luggage – just a trunk. Ours is a hilly terrain, without any motorable roads – and there is no certainty that we are ever going to have any roads. In any case, while coming home we do not carry bedding. Besides, I had come home this time round for a special purpose: to get married. My parents had arranged my marriage, according to the customs of our tribal society. Time flew, and five months into my marriage I realized it. Initially I thought of extending my leave – even taking unpaid leave. But after some dilly-dallying, I finally decided against it because marriage had increased my responsibilities and I had got into debt.

On my way home from the bus stop, my trunk had been carried by a porter. The problem now was we couldn't find anyone who could help me carry the trunk to the bus stop. At another time of the year, we would have easily found someone to help me, but now most of the villagers were busy in the fields. Nobody had time to spare for me. In fact, carrying the trunk should not have been such a worry for me except that my education had made me shun physical labour. After all, I was a government officer and the idea of people seeing me carry my own luggage was not at all amusing. Otherwise, for a young man like me it should not have been an issue to carry a 20-kilo chest on my back.

Finally, my father came up with a solution. 'Don't worry. I myself will see you off at Dirang.'

I protested. How could I allow my old father to carry my trunk? What would people think? What would they say? But I failed to dissuade him. It was decided that father would carry the chest.

A large crowd gathered at our place the day I was to leave. People had come to wish me luck. It was 10.20 when I left for Dirang. My father had already left. As I had to do a bit of catching up, I walked fast. Three kilometres down the road, I caught up with my father. Father said, 'You are late. Would you like to rest for some time?'



Having walked fast I was tired. Moreover, I had to cross two hills on the way up to the spot. I quickly sat down on a rock. My father laughed at my plight.

'So this little distance has tired you? Rest for a while. But we have to be in time for the bus.'

Father was quiet for some time. He thoughtfully looked at the sun for a moment, and then his eyes fell on the can of home-made wine that I was carrying. Wetting his lips with his tongue he said in a matter-of-fact manner, 'I am thirsty'.

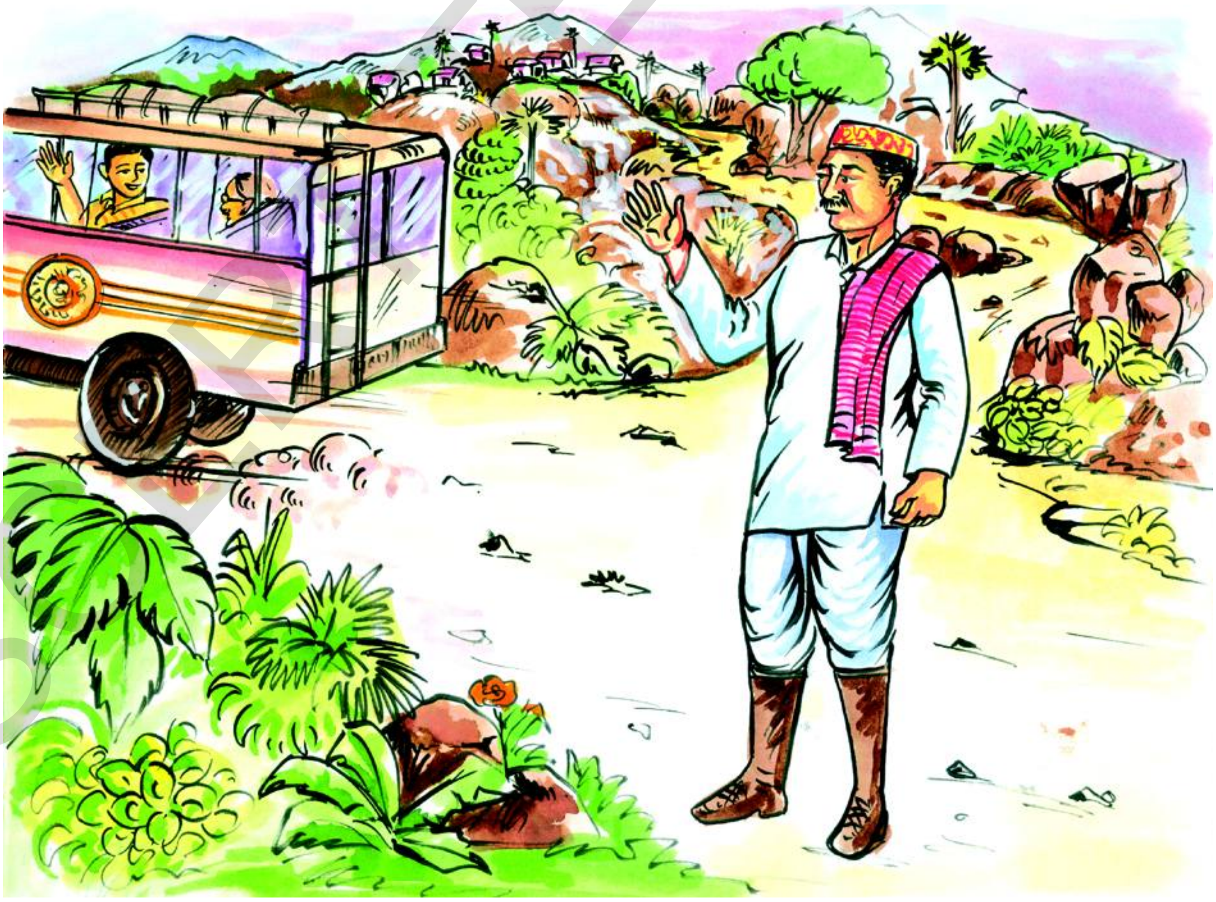
I gave him the can of wine. He poured himself a mug and handed me the can. He drank all of it at one go. He then arranged the belt that was attached to the trunk carefully on his forehead. So, this was the picture: my father carrying my luggage on his back and me following him with a tiny bag in my hand. We were walking up a narrow hilly road, and neither of us uttered a word as if we were strangers who spoke different languages. I did not know what was going on in his mind. From time to time it crossed my mind that it was improper for me to let father carry the luggage. I wanted to tell him that I would like to carry the trunk myself, but my guilt and shame did not allow me to do so. This self-consciousness had probably to do with my education, the white-collar job that I had, or quite simply my

pride. Somehow, I had the feeling that if I carried the luggage, my father and my people, in fact the whole world would laugh at me and I would be belittled.

Father had provided for my education, and I had been able to realize his dreams. My parents were truly proud of me. It was through me that they had earned a greater degree of admiration and respect from the villagers. My father would not like to see me carrying a trunk on my back and would be very hurt if I did so. I concluded that it would be better to let him carry it. Father was used to carrying luggage anyway. He was stronger and more skilled than me in these matters. I had never got used to physical labour having stayed in hostels right from my childhood. So, in spite of my youth and strength, I was physically useless. I continued walking silently with father. We rested at two places on the way and had our tiffin but we hardly talked. Finally, we reached Dirang. The bus from Tawang had not yet reached Dirang and so we had some time in hand. We entered a tea shop and sat facing each other. Father appeared tired. I felt sorry for him but couldn't bring myself to say anything. I asked the waiter to get us two cups of tea. Just as I was going to take my first sip, I heard father's voice, 'Do you have a pair of old shoes?'

'Why?' I asked.

'The road is uneven and full of pebbles. It hurts while walking.'



I looked at father's bare feet. Never having worn shoes, his feet had developed cracks and somehow resembled those of an elephant. I noticed this for the first time. I hadn't noticed that the road was uneven. I didn't have to since I was wearing a pair of hunting boots. I checked my wallet and saw I still had around Rs.40 with me. A pair of canvas shoes would cost around Rs.12 and the remaining amount would be enough for me to get to Bomdila.

My father protested. 'Give me an old pair. You don't have to spend money on new shoes.' I couldn't convince him to buy a new pair. Reluctantly I gave him the hunting boots I was wearing. I then took out my pair of leather shoes from the trunk, and noticed my father's face lighting up with contentment. Suddenly he looked at me and said, 'Take care. Write to us...'

Father wanted to say something but the bus started moving. I saw my father gradually receding into the distance. I saw that the road we had come by looked like a giant motionless rope. Father would use the same road to go back home. Simultaneously our journeys started in two opposite directions, with me seated in the luxurious seat of a bus and father walking back with weary legs on the pebble-strewn road.

- Yeshe Dorjee Thongchi (Translated by D P Nath)



About the author

Yeshe Dorjee Thongchi (born in May, 1952) is a prominent name in Assamese literature. Though he grew up in poverty, he studied well and entered Arunachal Pradesh Civil Service and was later elevated to the Indian Administrative Service. He writes fiction, drama and essays in Assamese and English. He has received a national recognition for his novel 'Mouna Ounth Mukhar Hriday', which won the Sahitya Academy award in 2005. Many of Thongchi's novels, including *Sonam*, deal with the cultural life of the Monpa and the Sherdukpen tribes of Arunachal Pradesh.

Glossary

lethargy (*n*)	:	the state of not having any energy or enthusiasm for doing things
creeps (*v*)	:	develops very slowly
dilly-dallying (*v*)	:	taking a long time to do something, go somewhere or make a decision
shun (*v*)	:	to avoid something or somebody
dissuade (*v*)	:	to convince somebody not to do something
plight (*n*)	:	a difficult and sad situation
guilt (*n*)	:	the unhappy feelings caused by knowing that you have done something wrong
self-consciousness (*n*)	:	feelings of nervousness about what other people think of you
contentment (*n*)	:	a feeling of happiness or satisfaction
weary (*adj*)	:	very tired

Comprehension

I. Answer the following questions.

1. 'After spending a leisurely Sunday at home, the very thought of returning to work on Monday is tiring.' Do you agree? Have you ever felt so?
2. The last sentence of the first paragraph and the first sentence of the second paragraph appear to contradict each other. What could be the reason for the change in the decision?
3. Why did the author get into debt? Think of some possible reasons.
4. Why was the author reluctant to carry his own luggage? What would you do if you were in the author's place?

5. The author feared that the whole world would laugh at him if he carried the trunk. Was the fear imaginary or real? Give reasons for your answer.

6. Choose one sentence from the story that best expresses the author's false prestige. Support your answer with details from the story.

7. What does the phrase 'opposite directions' in the last sentence suggest?

8. How was the story told? Were the events narrated in the order in which they had happened? Spot the sentences where the course of narration changed its directions. How effective was it?

II. The following ideas belong to certain paragraphs in the story. Identify the paragraphs and put these numbers against them.

1. The author enjoyed his married life.
2. The author tried to convince himself that he had not done anything wrong.
3. The author was ashamed of making his father carry his trunk.
4. The author looks at himself and his father as two travellers taking two different roads.

III. The following statements are false. Correct them.

1. The author offered to carry the trunk for some time.
2. The author could decide on whether to allow his father to carry the trunk or not.
3. The author took unpaid leave.
4. The father was not happy with the old shoes his son gave him.

Vocabulary

I. Look at these words from the story:

1. newly-wed wife 2.bus stop 3.forehead

They are all compound words. A compound word is a union of two or more words to convey a specific idea or special meaning that is not as clearly or quickly conveyed by separated words. As shown above, compound words may be hyphenated, written open (as separate words), or written solid (closed). The use of compounding in English is an evolving

process. As expressions become more popular or adopt special meanings, they follow a gradual evolution from two or more separate or hyphenated words to single words.

audio visual	audio-visual	audiovisual
copy editor	copy-editor	copyeditor
wild life	wild-life	wildlife

The words in the first, second and third columns are called 'open compounds', 'hyphenated compounds' and 'closed compounds' respectively. In this unit we focus on hyphenated compounds.

A hyphenated compound is a combination of words joined by a hyphen or hyphens. Here, the hyphen aids understanding and readability and ensures correct pronunciation. Words are hyphenated mainly to express the idea of a unit and to avoid ambiguity.

Pick out all the compound words from the story and group them under the headings as explained above.

Grammar

I. In this story the author used the past perfect (had + past participle) in many sentences. If you observe the following sentences from the story and the rules given under them, you will understand why and how the past perfect is used.

1. **It was 10.20 .... My father had already left. (para 6)**

   When an action takes place before a point of time in the past, the action is expressed in the past perfect tense. (Sometimes the point of time can be understood from the earlier sentences and other contextual clues.)

2. **Finally we reached Dirang. The bus from Tawang had not yet reached Dirang.(para 11)**

   When two actions in the past are clearly separated by time, the earlier action is expressed in the past perfect tense.

3. **I quickly sat down on a rock. My father laughed at my plight. (para 7)**

   When two actions in the past happen simultaneously, both of them are expressed in the past tense.

4. a) Sunitha never saw a bear before she was transferred to Maredumilli. (not from the story)

b) Shindh closed the doors because she heard loud noises from outside.

c) I never met him after I left India.

Normally, when the time relation is unambiguous, (by the use of before, after, because, etc.), the simple past (past perfect is optional) is used to refer to both past actions.

Identify the tense and give reasons for the tense used.

1. I had come home this time round for a special purpose: to get married. My parents had arranged my marriage according to the customs of our tribal society.
2. Time flew, and five months into my marriage I realized it.
3. But after some dilly-dallying I finally decided against it because marriage had increased my responsibilities and I had got into debt.
4. On my way home from the bus stop my trunk had been carried by a porter. (para 3)
5. A large crowd gathered at our place the day I was to leave. People had come to wish me luck.(para6)
6. Father was quiet for some time. He thoughtfully looked at the sun for a moment, and then his eyes fell on the can of home-made wine that I was carrying. (para 9)
7. I gave him the can of wine. He poured himself a mug and handed me the can. He drank all of it at one go. He then arranged the belt that was attached to the trunk carefully on his forehead. (para 10)
8. I had never got used to physical labour having stayed in hostels right from my childhood. (para 11)
9. His feet had developed cracks and somehow resembled those of an elephant. (para 14)
10. I noticed this for the first time. I hadn't noticed that the road was uneven. (para 14)
11. I checked my wallet and saw I still had around Rs.40 with me. (para 14)
12. I then took out my pair of leather shoes from the trunk, and noticed my father's face lighting up with contentment. (para 15)
13. I saw that the road we had come by looked like a giant motionless rope. (para 16)
14. He stopped his business after he became old.
15. I never ate 'haleem' before I visited Hyderabad.

Writing

I. In the story 'The Journey' the author says "…. my education had made me shun physical labour". This is an adverse effect of education. Now write an essay on 'The Adverse Effects of Education'. Here are some points:

Effect on

- doing some work that involves physical labour
- dress / fashion
- family relationships
- giving respect to elders
- the treatment of illiterate people

Study Skills

Scientists believe that we have various kind of intelligence. All intelligences are equally valuable and present in every individual, girl or boy, man or woman, though some intelligence is better developed than others in each one of us. Some of the in telligences have been detailed below. There is also Naturalistic Intelligence – Love for animals, plants and Spiritual Intelligence – Belief in God, thinking about life and its purpose. Find out which intelligences are better developed in you, and which ones you would like to develop. Write down your findings as shown in the example after the table.

VISUAL AND SPATIAL INTELLIGENCE	VERBAL/ LINGUISTIC INTELLIGENCE	MATHEMATICAL/ LOGICAL INTELLIGENCE
You like to: think in pictures, create mental images to remember things. You enjoy looking at maps, charts, pictures, videos, and movies. **You are good at:** puzzle building, reading, writing, understanding maps, charts and graphs, a sense of direction, sketching, painting, fixing or making objects, understanding pictures. **You can become a:** navigator, sculptor, artist, inventor, architect, interior designer, mechanic, engineer.	**You like to:** use words and language. You speak well and think in words rather than pictures. **You are good at:** speaking, writing, story telling, listening, explaining, teaching, using humour, understanding the meaning of words, remembering information, convincing someone of your point of view. **You can become a:** poet, journalist, writer, teacher, lawyer, politician, translator.	**You like to:** use reason, logic and numbers. Always curious about the world around, you ask lots of questions and like to do experiments. **You are good at:** problem solving, solving puzzles, experimenting, questioning and wondering about natural events, doing mathematics calculations, working with geometric shapes. **You can become a:** scientist, engineer, computer programmer, researcher, accountant, mathematician.

BODILY KINAESTHETIC INTELLIGENCE	MUSICAL INTELLIGENCE	INTERPERSONAL INTELLIGENCE
You like to: understand others. You control your body movements and handle objects skillfully. You have a good sense of balance and can catch or hit a ball well, and like to dance. You like to move around while learning. **You are good at:** dancing, physical coordination, sports, crafts, acting, miming, using your hands to create or build. You express emotions through your body. **You can become a:** dancer, athlete, physical education teacher, actor, firefighter, crafts-person.	**You like to:** play and enjoy music. You think about sounds, rhythms and patterns. You immediately respond to music either appreciating or criticising what you hear. **You are good at:** singing, whistling, playing musical instruments, recognising tunes, composing music, remembering melodies, understanding the structure and rhythm of music. **You can become a:** musician, disc jockey, singer, composer.	**You like to:** try to see things from other people's point of view in order to understand how they think or feel. You are a good organiser and manage to get other people to cooperate and work as a team. **You are good at:** seeing things from others' view, listening, understanding other people's moods and feelings, solvingproblems, cooperating with groups, noticing people's moods,communicating,building trust. **You can become a:** counsellor, salesperson, politician, business person, teacher.

Example: I like to speak a lot and I enjoy music too. I am very good at telling a story. I am also good at remembering information as well as melodies. I understand the meaning of words, but I cannot understand maps and charts. Therefore, I have good verbal intelligence and musical intelligence though my visual intelligence is poor. I can become a writer, teacher, singer or a disc jockey.

Listening

Listen to the story read by your teacher and answer the questions that follow.

I. Read the statements given below and mark True or False against each of them.

1. Pothuraju went to far-off lands to enjoy free life.
2. Ganiraju asked his father to give his share of property.
3. Pothuraju had a lavish life from the beginning.
4. Dhanaraju did not care about Pothuraju.

II. Which of the following is the most appropriate title for the story you have just listened to.

a) A Rich Son b) Repentance c) Two Sons

B Reading

Another Woman

This morning she bought green 'methi'
in the market, choosing the freshest bunch;
picked up a white radish,
imagined the crunch it would make
between her teeth, the sweet sharp taste,
then put it aside, thinking it
an extravagance, counted her coins
out carefully, tied them, a small bundle
into her sari at the waist;
came home, faced her mother-in-law's
dark looks, took
the leaves and chopped them,
her hands stained yellow from the juice;
cut an onion, fine and cooked
the whole thing in the pot
over the stove,
shielding her face from the heat.



The usual words came and beat
their wings against her: the money spent,
curses heaped upon her parents,
who had sent her out
to darken other people's doors.

She crouched, as usual, on the floor
beside the stove,
When the man came home
she did not look into his face
nor raise her head; but bent
her back a little more.
Nothing gave her the right
to speak.



She watched the flame hiss up
and beat against the cheap old pot,
a wing of brightness
against its blackened cheek.

This was the house she had been sent to,
the man she had been bound to,
the future she had been born into.

So when the kerosene was thrown
(just a moment of surprise,
A brilliant spark)
It was the only choice
that she had ever known.

Another torch, blazing in the dark.

Another woman.

We shield our faces from the heat.

Glossary

methi (*n*)	:	fenugreek
white radish (*n*)	:	white and round or finger-shaped vegetable
extravagance (*n*)	:	spending more than necessary in an uncontrolled way

Comprehension

I. Answer the following questions.

1. The woman thought of buying a white radish but later on decided against it thinking it an extravagance. Do you think it is an extravagance? Support your answer.

2. What does the phrase 'mother-in-law's dark looks' suggest?

3. "The usual words came and beat…" (line 19). Where did the words come from? Why?

4. Why did the woman crouch on the floor? (line 24)
5. Why do you think the woman bent her back a little more when her husband came home? Was her husband helpful? Support your answer quoting from the poem.
6. What does the phrase 'as usual' suggest?
7. The last line of the first stanza talks about the woman shielding her face from heat whereas the last line of the poem talks about people shielding their face from the heat. How are they different?
8. "So when the kerosene was thrown…" Who threw the kerosene? Why? Support your answer quoting from the poem.
9. What does the title suggest?
10. Words do not have wings, but the author used them as if they had wings (…the usual words came and beat their wings against…). This is a literary device called personification. Find out the other instances of personification in the poem.
11. In the story 'The Journey', the author used the journey as a symbol of life. You will find such symbols in this poem too. Pick them out and talk about them.
12. Write a critical appreciation of the poem, 'Another woman' highlighting the social issue it deals with.



About the author

Ms.Imtiaz Dharker was born in Lahore in Pakistan in 1954 and brought up in Glasgow, Scotland. She is ranked on par with some of the famous women poets of India such as Kamala Das, Sujatha Bhatt and Tara Patel. She is not only a poet but also a painter and an accomplished documentary film maker. Her collections of poetry include *Purdah,Postcards from God, and I Speak for the Devil, The Terrorist at My Table* and *Leaving Fingerprints.*

C Reading

The Never-Never Nest

Characters: JACK, Jill (his wife), Nurse and Aunt Jane

Scene: *The lounge of JACK and JILL'S Villa at New Hampstead. The essential furniture consists of a table on which are writing materials, and two chairs. As the curtain rises the lounge is empty, but JACK and JILL come immediately, followed by AUNT JANE.*

Jill : And this is the lounge.

Aunt Jane : Charming! Charming! Such a cosy little room! And such pretty furniture.

Jack : (*modestly*) We like it, you know, handy place to sit in and listen to the radiogram.

Aunt Jane : Oh, have you got a radiogram as well as a car and a piano?

Jack : Why, of course, Aunt Jane. You simply must have a radio set nowadays.

Jill : And it's so nice for me when Jack's away at business. I even make him move it into the kitchen, so that I can listen to it while I cook.

Jack : Sit down, Aunt Jane, You must be tired-and we've shown you everything now.

Jill : What do you think of our little nest, Aunt Jane?

Aunt Jane : I think it's wonderful, my dears. The furniture-and the car-and the piano-and the refrigerator and the radio-what's it- it's wonderful, really wonderful!

Jack : And we owe it all to you.

Aunt Jane : Yes, Jack, that's what's worrying me.

Jack : Worrying you, Aunt Jane?

Aunt Jane : Yes. That cheque I gave you for your wedding present-it was only two hundred pounds, wasn't it? I- didn't put two thousand by mistake?

Jill : Why, no, Aunt Jane. What on earth made you think that?

Aunt Jane : (*relieved*) Well, that's all right. But I still don't altogether understand. This house-it's very lovely-but doesn't it cost a great deal for rent?

Jack : Rent? Oh, no, we don't pay rent.

Aunt Jane : But, Jack, if you don't pay rent, you'll get turned out-into the street. And that would never do. You've Jill and the baby to think of now, you know.

Jack : No, no, Aunt Jane. You misunderstood me. We don't pay rent because the house is ours.

Aunt Jane : YOURS?

Jill : Why, yes; you just pay ten pounds and it's yours.

Jack : You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when you can buy and enjoy a home of your own for ten pounds-and a few quarterly payments, of course. Why be Mr. Tenant when you can be Mr. Owner?

Aunt Jane : I see. Yes, there's something in that. Even so, you must be getting on very well to keep up a place like this.

Jill : Oh, he is, Aunt Jane. Why, only last year he had a five shilling rise-didn't you, Jack?

Jack : (*modestly*) Of course that was nothing, really. I'm expecting ten this Christmas.

Aunt Jane : (*suddenly*) Jack! I've just thought of something. That car-is it yours?

Jill : Of course it's ours.

Aunt Jane : All yours?

Jack : Well, no, not exactly all.

Aunt Jane : How much of it?

Jill : Oh, I should say the steering wheel-and one of the tyres -- and about two of the cylinders. But don't you see, that's the wonderful thing about it.

Aunt Jane : I don't see anything wonderful about it.

Jill : But there is, Aunt Jane. You see, although we could never buy a car outright, we can enjoy all the pleasures of motoring for a mere five pounds down.

Aunt Jane: And the rest by easy instalments, I suppose.

Jill : Exactly.

Aunt Jane: Exactly. And what about the radio-what's it?

Jack : Well, that's the-

Aunt Jane: And the piano?

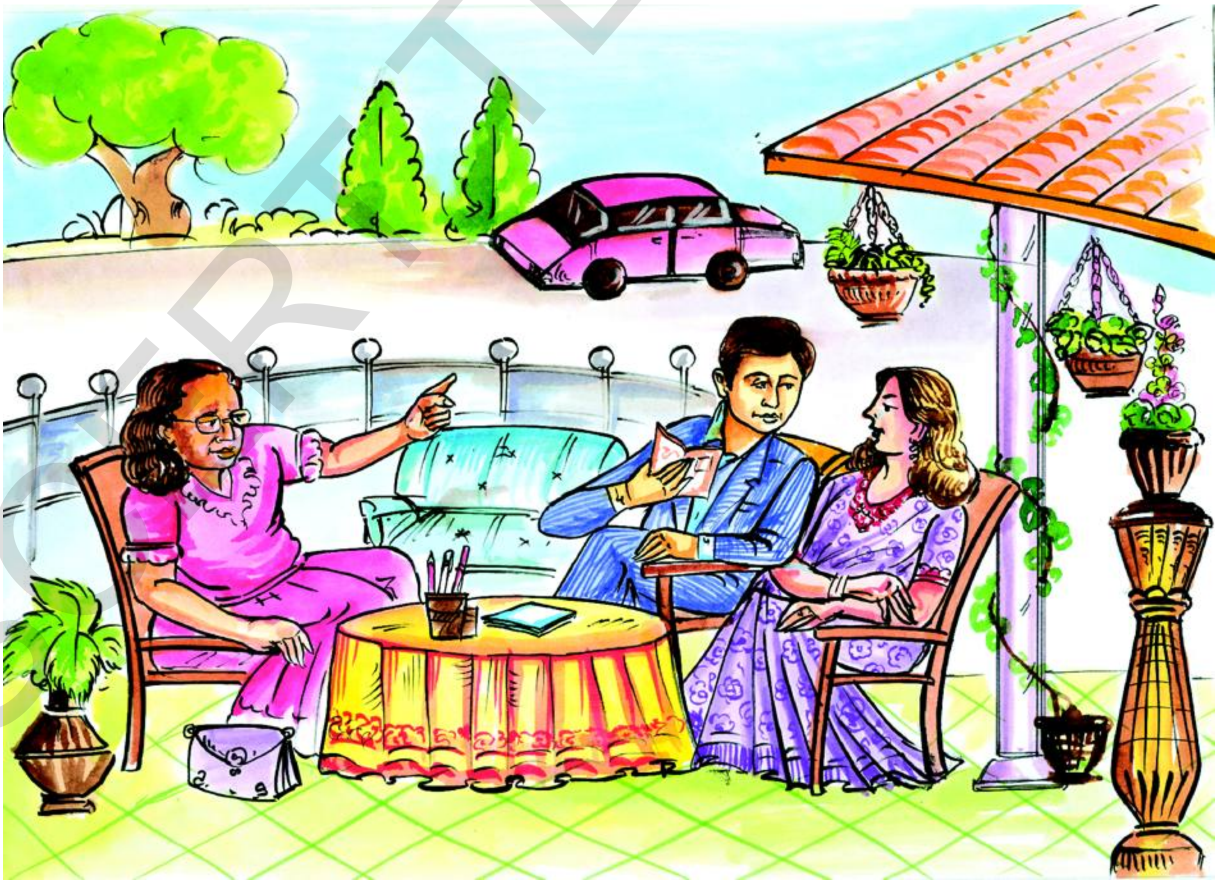
Jill : Well, of course-

Aunt Jane: And the furniture?

Jack : I-I'm afraid so-

Aunt Jane: I suppose all you own is this leg. (*She points to one*)

Jill : Well, no, as a matter of fact, it's that one. (*She points to another.*)



Aunt Jane : And the rest belongs to Mr. Sage, I suppose?

Jill : Er-Yes.

Aunt Jane : Well. I'm not going to sit on-Mr. Sage's part for any one. (*She stands up*.) Now, tell me, how much do all these instalments come to?

Jack : Well, actually-(*He takes out his pocket-book and consults it*.)- actually to seven pounds eight and eight pence a week.

Aunt Jane : Good heavens! And how much do you earn?

Jack : As a matter of fact-er-that is-six pounds.

Aunt Jane : But that's absurd! How can you pay seven pounds eight and eight pence out of six pounds?

Jack : Oh, that's easy. You see, all you have to do is to borrow the rest of the money for the payments from the Thrift and Providence Trust Corporation.

Jill : They're only too glad to loan you any amount you like, on note of hand alone.

Aunt Jane : And how do you propose to pay that back?

Jack : Oh, that's easy, too. You just pay it back in instalments.

Aunt Jane : Instalments! (*She claps her hand to her forehead and sinks back weakly into the chair. Then realises that she is sitting on Mr. Sage's piece and leaps to her feet again with a little shriek.*)

Jack : Aunt Jane! Is anything the matter? Would you like to lie down?

Aunt Jane : Lie down? Do you suppose I'm going to trust myself in a bed that belongs to Mr. Sage, or Marks and Spencer, or somebody? No, I am going home.

Jill : Oh, must you really go?

Aunt Jane : I think I'd better.

Jack : I'll drive you to the station.

Aunt Jane : What! Travel in a car that has only one tyre and two thingummies! No thank you-I'll take the bus.

Jack : Well, of course, if you feel like that about it....

Aunt Jane : (*relenting a little*) Now, I'm sorry if I sounded rude, but really I'm shocked to find the way you're living. I've never owed a penny in my life-cash down, that's my motto and I want you to do the same. (*She opens her handbag.*) Now look, here's a little cheque I was meaning to give you, anyway. (*She hands it to Jill.*) Suppose you take it and pay off just one of your bills- so that you can say one thing at least really belongs to you.

Jill : (*awkwardly*)Er-thank you. Aunt Jane. It's very nice of you.

Aunt Jane : (*patting her arm*)There! Now I must be going.

Jack : I'll see you to the bus anyway.

Jill : Good-bye, Aunt Jane-and thanks so much for the present.

Aunt Jane : (*kissing her*) Good-bye, my dear.

(*She and Jack go out. Jill looks at the cheque and exclaims 'Ten pounds!' Then she hurries to the table, addresses an envelope, endorses the cheque and slips it inside with a bill which she takes from the bag and seals the envelope. Then she rings the bell. In a moment the nurse comes in with the baby in her arms.*)

Jill : Oh, nurse. I want you to run and post this for me. I'll look after baby while you're gone.

Nurse : Certainly, madam. (*She hands the baby to Jill, takes the letter, and goes.*) (*A second later Jack comes in again.*)

Jack : Well, she's gone! What a tartar! Still, she did leave us a bit on account-how much was it?

Jill : Ten pounds.

Jack : (*with a whistle*) Phew! That's great! We can pay off the next two months on the car with that.

Jill : I-I'm afraid we can't-

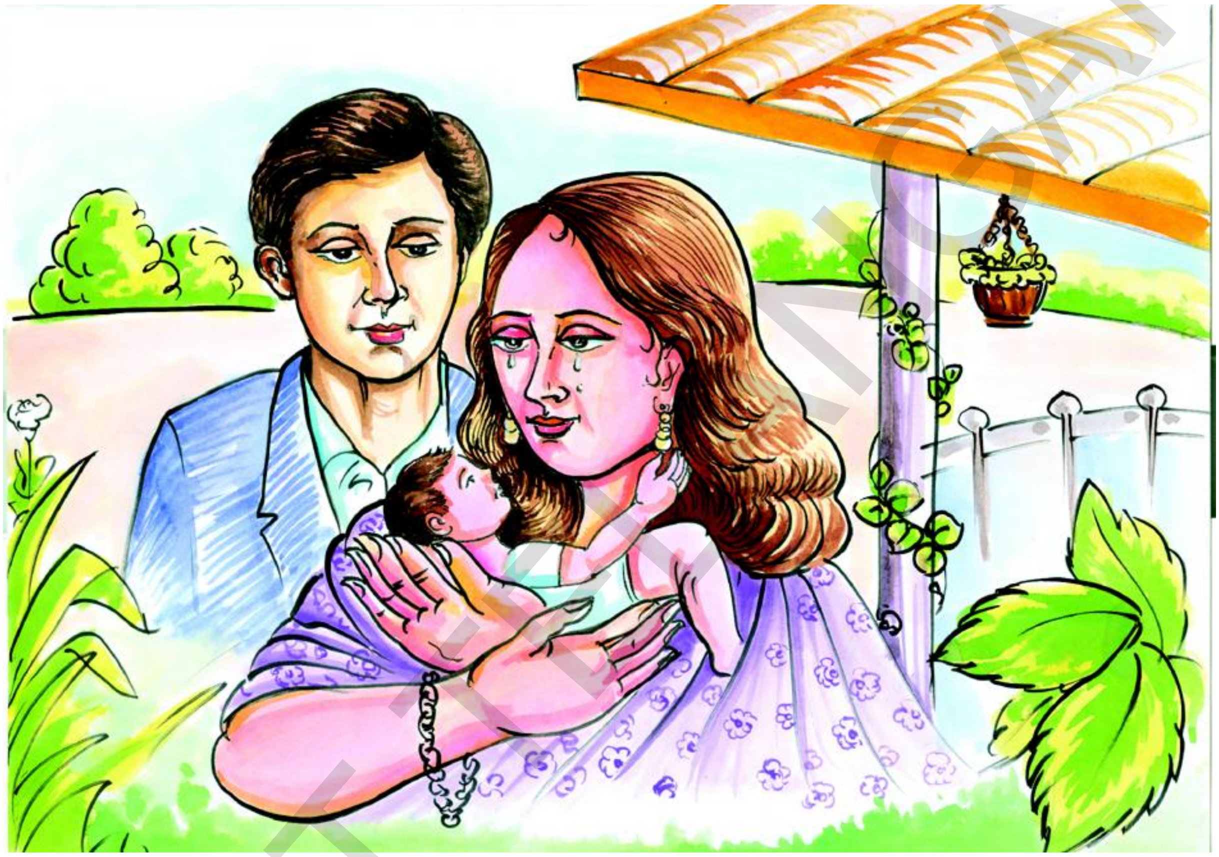
Jack : Why ever not?

Jill : You see, I-I've already sent it off for something else. Nurse has just gone to post it.

Jack : Well that's all right. Who have you sent it to?

Jill : Dr. Martin.

Jack : Dr. Martin! What on earth possessed you to do that?



Jill : (*nearly in tears*) There! Now you're going to be angry with me.

Jack : I'm not angry! But why waste good money on the doctor? Doctors don't expect to get paid anyway.

Jill : (*sobbing a little*) But-but you don't understand -

Jack : Understand what?

Jill : Why; just one more instalment and BABY'S REALLY OURS! (She is holding out the infant, a little pathetically, as we black out.)

- Cedric Mount

Glossary

villa (*n*)	:	small house standing in its own garden
cosy (*adj*.)	:	warm and comfortable
shriek (*n*)	:	a high loud cry
exclaim (*v*)	:	speak with strong feelings
thingummy (*n*)	:	a word used in spoken English, when the name of an object has been forgotten
tartar (*n*)	:	an irritable, hard to cope with person
phew (*interj*.)	:	expression of tiredness, shock or relief

Comprehension

I. Answer the following questions.

1. Aunt Jane thought that she had given away 2000 pounds instead of 200 pounds? What made her think so?
2. What surprised Aunt Jane most? Why?
3. "And the piano? …And the furniture?" What do these questions suggest?
4. Would you buy so many things if you were Jack? Why?
5. Who do you think first understood Aunt Jane? Substantiate your answer.
6. What would you have done with the 10 pounds if you were Jack/Jill?
7. Did your parents buy anything by an easy instalment scheme? Do you support or oppose this scheme? Why?
8. Write a critical review of the play, 'The Never-never Nest' bringing out the point of view of the writer.

Oral Activity

Your dream mobile is on sale at a never before discount. Your earnings are just enough to manage life. If the shop offers an instalment facility, will you buy it?

In groups, talk about the advantages and disadvantages of instalment schemes.

Writing Activity

Buying things by easy instalments keeps you permanently in debt. Write your points in favour /against the proposition.

Afterwards, work in pairs and have a debate in the class.

Project Work

I. Influence of technical gadgets on human relations.

Visit five houses in your neighbourhood and collect the information in the given format related to human relations i.e. spending quality time with the members of the family and friends, sharing and caring. Analyse the information and write a report by adding your opinion on how the modern gadgets are influencing human relations and present it before the class.

Sl. No	Type of Gadgets	Human relations before the accessibility	Human relations after the accessibility
1	Television		
2.	Mobile phones		
3.	Computer/ Internet		

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A. The Journey			
B. Another Woman			
C. The Never-Never Nest			

Indicators	Yes	Somewhat	No
Vocabulary: I was able to . . .			
• pick out all the compound words from the story and group them under the headings.			
• fill in the blanks to make hyphenated compound words.			
• fill in the blanks with the missing parts of the compound words.			
• put the reduplicatives under proper headings.			
• answer the questions using reduplicative words.			
Grammar: I was able to			
• comment on the use of simple past/ past perfect tense.			
• identify the tense and give reasons for the use of that tense.			
Writing: I was able to			
• write an essay on the adverse effects of education.			
Study Skills:			
I was able to identify the type of intelligence that my friends and I belongs to.			
Listening and Speaking:			
I listened to the story and was able to answer the questions.			
I was able to talk about the advantages and disadvantages of instalment schemes.			
I was able to write down my points in favour / against the proposition 'buying things on instalments keeps you permanently in debt.			
Project Work:			
I was able to collect the information and write a report on how the modern gadgets are influencing human relations and present it before the class.			

Unit 4

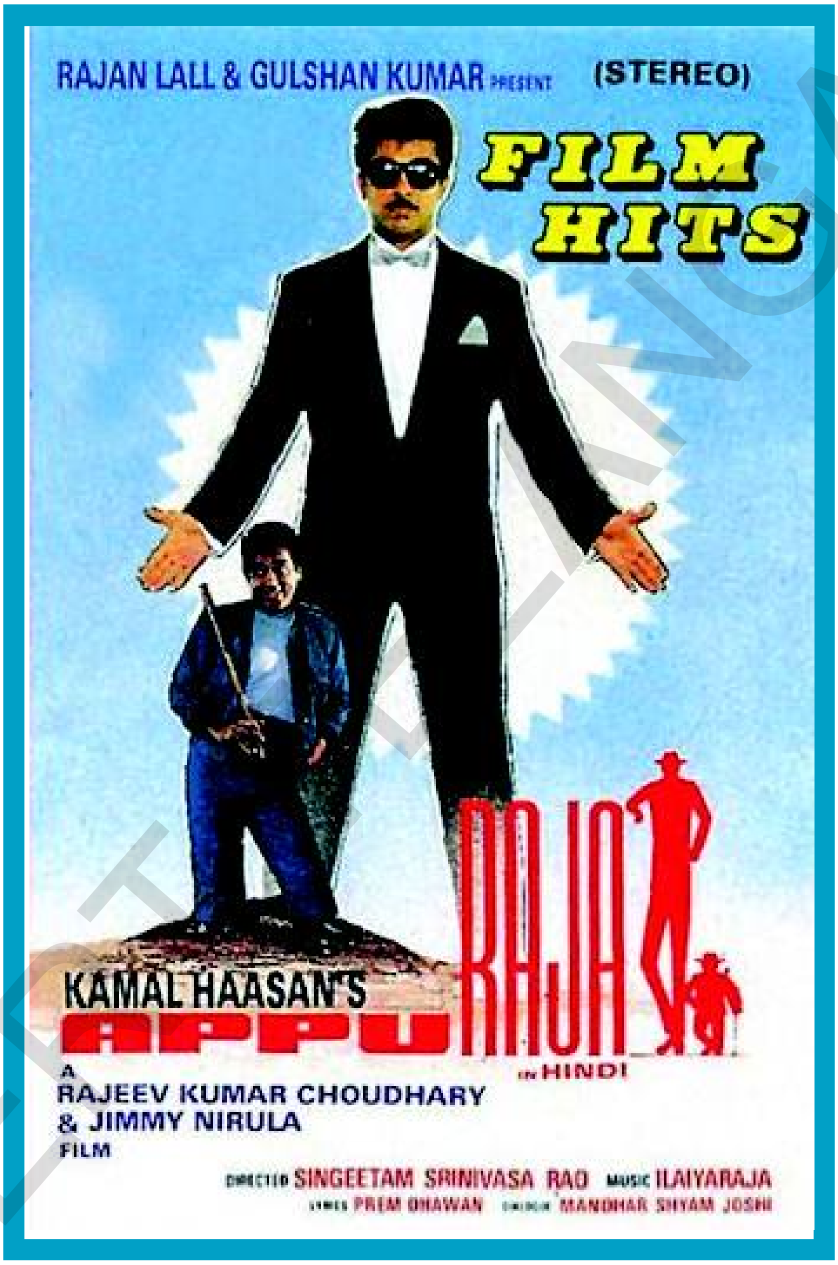
Films and Theatre



A - Rendezvous with Ray
B - Maya Bazaar
C - A Tribute

4. Films and Theatre

Look at the picture and answer the questions that follow.



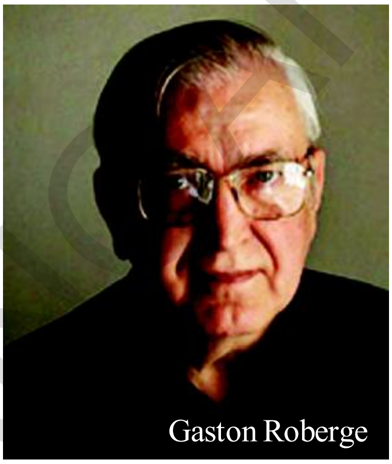
1. Is this picture (a) a poster, (b) an advertisement, or (c) a painting? Justify your option.
2. Who is the director of the film?
3. Who are the people involved in the film making?

Oral Discourse : Talk about your favourite actor/film maker/film. Give reasons, why you like him/her/it.

A Reading

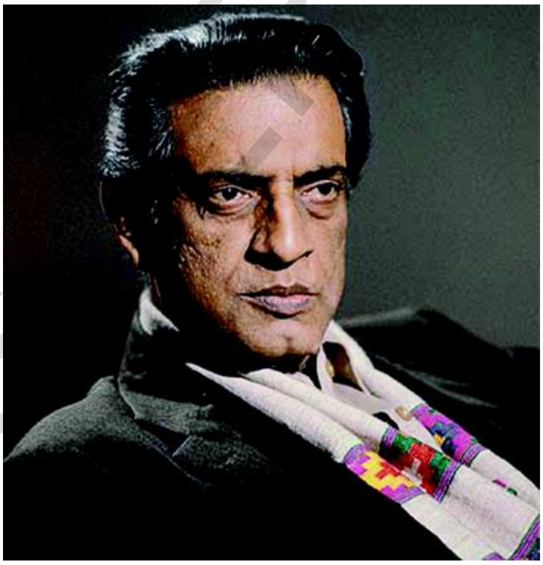
Rendezvous with Ray

It was a unique friendship that developed between a French-Canadian priest and one of the world's greatest film directors, and had a singular impact on Bengali films both academically and practically. It was enroute to India in1961, at a stopover in New York, that 26-year- old Fr. Gaston Roberge was acquainted with the works of Satyajit Ray through the Apu Trilogy. He found the world of Apu so fascinating that he saw all three films in one sitting; and there began his longstanding love affair with the people of India and Bengali cinema and culture, which led to path-breaking work in those fields. In his latest book, *Satyajit Ray, Essays:1970-2005*, a compilation of his essays as the name suggests, being published by Manohar Publishers, New Delhi, Roberge provides a scholarly, original analysis of Ray's works, giving an insight into the greatness of Ray both as a person and as an artist.



Gaston Roberge

"The Apu Trilogy was, in fact, my first portal to West Bengal and its people," he told *Frontline*. In his youth , all he knew of Bengal was through Mircea Eliade's *La Nuit Bengalie,* some of Tagore's poems, and a *Reader's Digest* article on Mother Teresa. If the harsh image of poverty brought out by the article on the "Saint of the Slums" haunted him, Apu's world came as a reassurance. "No. Apu, Sarbajaya, even Harihar did not need my help-but how not to love them? I thought it was fortunate that I would soon be among them," he wrote.



Roberge does not endorse the accusation of Ray's detractors that the master director made his reputation selling India's poverty to the West. "What struck me most was not the material poverty depicted in the films, but the enormous spiritual poverty of some rich people is much more deplorable than material poverty," he said. Roberge does not speak with the arrogance of the West. " I was here on a quest to know the world and in the process know



myself. I did not come here to convert. In fact, I am the one who got converted," he said.

But it took him nine years after reaching Calcutta (now Kolkata) and joining St. Xavier's College, to muster up the confidence to meet Ray in person. "Although I wanted to meet him right away, I didn't want to just go and see him like he was a living museum piece. I wanted to prepare myself, get to know his works more, so that when we met, there could be a worthwhile dialogue," he said. When they finally met, it was the beginning of a close friendship that lasted 22 years- until Ray's death in 1992.

"It was a very quiet friendship that developed over the years. Manikda [as Ray was affectionately called by his friends] was a shy person and always very discreet about displaying his emotions," said Roberge. Though to outsiders, Ray's massive stature- physical and intellectual- might have made him come across as cold, aloof and even intimidating, he was in reality a very simple and unassuming man with a subtle sense of humour. It was an unspoken arrangement between the two of them to meet on Sundays at 9 a.m. at Ray's residence on Bishop Lefroy Road, Kolkata. Ray would invite Roberge over for private screenings of his latest films and welcomed comments on them. But this happened only after the friendship had cemented, for in the early days of their dialogue Ray's shyness prevented him from talking about his own films.

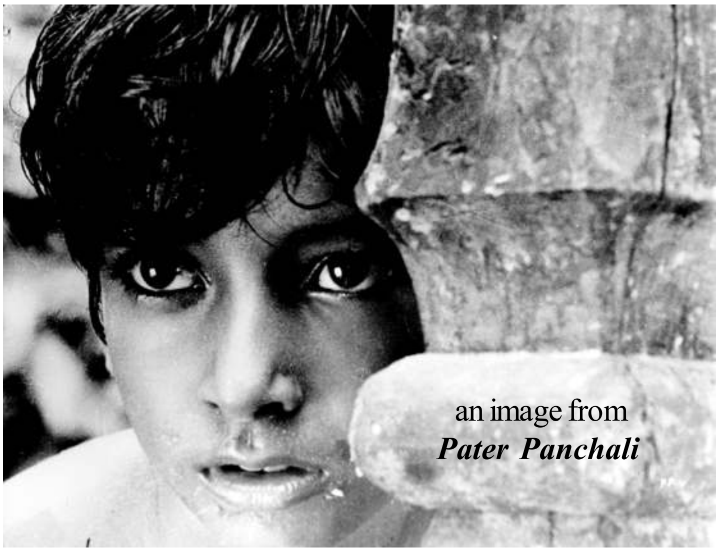
"He was even shy of receiving compliments," said Roberge. To Roberge, the greatest mark of Ray's appreciation for him was that he often addressed the French-speaking priest in Bengali, "in spite of my lack of elegance in that language, and the fact that Ray knew both English and Bengali so well."

"Ray's screenplay manuscripts were an art by themselves," Roberge says, "hand-written in Bengali, with notes in English for his set-designer, with sketches here and there, and occasional staff notation of fragments of music". One Sunday morning, Roberge found Ray in a disturbed mood. A few well –known personalities of the city had visited him earlier to go through some of his manuscripts. After they left Ray found the *Charulatha* screenplay missing. Ray was almost sure who the culprit was. "I asked him whether he was planning to take any action, and he said no, and explained to me that he did not want to hurt the reputation of the person. I was absolutely stunned by his humane concern," said Roberge.

Like Rabindranath Tagore, Ray strode his time like a colossus. Roberge writes, "It is as if all Bengal was in Manikda: the rich and the poor, the powerful and the humble, the peasants and the city persons, children, teenagers, adults and old people, men and women."

Philosophically too, Roberge feels, Ray took off where Tagore signed out. If one compares the last major prose piece by Tagore, " Shabhyatar Sankat" (Crisis of Civilisation), which he wrote at the beginning of the Second World War, which contains his immortal




an image from
Pater Panchali

dictum that in spite of what was happening it would be a sin to lose faith in Man, and the last three films of Ray- *Ganashatru, Shakha Prashakha,* and *Agantuk*- the analogy becomes clear.

"In these three films Ray was at his most personal and when some critics saw the films as didactic and verbose, he felt deeply hurt. For, in these last films, Satyajit was directly talking to us, conveying his personal message on society and civilization. If the impulse that motivated his earlier films was aesthetics, in the last three it was self-expression. And there we were denying him his right to speak. As the saying goes, no one is a prophet in one's own country," said Roberge. An agnostic throughout his life, it is possible, Roberge feels, that in the face of death Ray was searching for an answer. This was suggested by some of the music that he used in *Shakha Prashakha*.

The last time the two friends met, Ray was in hospital, on his deathbed. It was a Sunday and Roberge, true to habit, arrived on the dot at 9 a.m. "He had grown so weak that he looked frail as a child. I did not stay long, and as I was leaving, Manikda said, '*Bhalo laglo*' [it was nice]. Those were his last words to me," said Roberge.

One important fallout of this friendship was the establishment of Chitrabani, a communication and film institute, the first of its kind in West Bengal, which Roberge founded in 1970 and to which Ray, as a token of friendship, lent his name as co-founder. Ray was in the first governing body and after a few terms readily agreed to be the institute's adviser. Roberge arranged most of the initial funding from Canadian agencies. "I had no reservations applying for them, for I feel richer countries in the West are indebted to countries like India," he said.

For 26 years Roberge was the director of Chitrabani and under him the institute not only produced important documentary features, but also became breeding ground for local talent for film-making…

Frontline, July29-August11, 2006

Glossary

en route (*adv*)	:	on the way
stopover (*n*)	:	a halt in a long journey
path-breaking (*adj*)	:	totally new
portal (*n*)	:	an entrance
trilogy (*n*)	:	a set of three films with the same artists or characters
haunted (*v*)	:	obsessed
accusation (*n*)	:	the act of charging somebody
detractors (*n*)	:	people who criticise
arrogance (*n*)	:	showing pride
muster up confidence (*idiom*)	:	gain confidence
dictum (*n*)	:	a statement that is believed to be true and followed
analogy (*n*)	:	a feature that is similar
aesthetics (*n*)	:	the art of judging beauty
fallout (*n*)	:	result
agnostic (*n*)	:	a person who does not know whether God exists

Comprehension

I. Answer the following questions.

1. What did Ray's detractors accuse him of? Did Roberge agree to their accusation? If not, why?
2. 'I didn't come here to convert. In fact, I am the one who got converted.' Who said these words? What different shades of meanings do you find in the words of the speaker?

3. Roberge took nine years to meet Ray in person after joining St. Xavier's college. Why did he take so long? What would you do if you were in his place?

4. How was Ray perceived by the outsiders? Was this perception true of Ray's real character?

5. What is meant by the line, 'Ray took off where Tagore signed out.' What was Ray searching for?

6. How did Roberge try to take 'Chitrabani' forward? How did 'Chitrabani' help film-making in Bengali?

7. The theme of ' Rendezvous with Ray' is... (Tick any two options.)

   a) To explain the efforts of Chitrabani.

   b) To picturize the illustrious life of Ray.

   c) To explain the experiences of Roberge with Ray

Vocabulary

I. Read the following passage and notice the underlined words.

It was a Sunday evening. It was already dark. We wanted to watch the film 'Gajani'. We had a square meal and came out. There were no lights. There was a power cut. It was pitch dark. It was bitterly cold. We looked here and there.....

The word pairs 'square meal', 'pitch dark' and 'bitterly cold' are found together. That means they co-occur. Such co-occuring words or word combinations are called collocations (co + locate = collocate). These expressions are natural.

Let us look at another example.

We say	We don't say
Ride a motor cycle	Drive a motor cycle

Read the following report and fill in the blanks with the word from the box below that collocates with the underlined words or phrases.

standing	fitting	outstanding	thunderous

The venue of the celebration was 'Ravindra Bharathi', Hyderabad. It was the 100 days' celebration of the film 'Animals Forever'. Avinash, the hero, was full of life with his _______________ performance in the film. He was admired by everyone. In fact, he was considered to be the main reason for the success of the film. The hall resonated with ________________ clapping when he came onto the dais. The auditorium with packed audience honoured him with a _____________ ovation. The producer felicitated every one in the unit in a _______________ manner. The event was momentous and unforgettable.

II. One-word substitutes

'Rendezvous' is a one-word substitute for 'a meeting place'.

You can work in groups and pick out similar one-word substitutes from the text equivalent to the meanings given below:

1. A short stay between two places in one's journey
2. A person who brings out new books
3. A group of three films that has the same characters or subject
4. An impressive entrance to a building
5. A person who tries to make something less good by criticising it
6. A person who is extremely important or large in size
7. A person who is responsible for a problem or a crime
8. A hand written document
9. A statement that expresses something people believe is true and is to be followed
10. Using more words than needed
11. Something designed to teach people some moral
12. A person who is not sure about the existence of God
13. A branch of philosophy that studies the principles of beauty in art
14. A result of a situation or of an action
15. A film that gives facts about something

III. In the lesson 'Rendezvous with Ray' we come across certain words / expressions that are not from English. e.g.: en route. This means 'on the way'. These expressions are taken from languages like Latin, Greek, and Portuguese and so on. There are certain instances where these expressions are used in English perhaps because of their precision in meaning. Some of them along with their meanings are given below...

1. *en masse* = all together, in large numbers.
2. *viva voce* = a spoken exam
3. *in toto* = totally
4. *alma mater* = mother of the soul (school or university)
5. *ex officio* = included because of the rank or job/ by virtue of office
6. *in absentia* = in the absence of
7. *detour* = a longer route we take to avoid a danger
8. *verbatim* = word for word, exactly as spoken or written
9. *status quo* = situation as it is now
10. *ad hoc* = not planned in advance
11. *bona fide* = genuine, real or legal
12. *lingua franca* = link language
13. *magnum opus* = the greatest work
14. *sine die* = indefinitely

Read the following paragraph and fill in the blanks with appropriate expressions given in the list above.

Children for Films

On the 14th november, on the occasion of children's day, the children across the state requested the officials to conduct children's film festivals more often. They submitted a memorandum to the Secretary to the Government in Hyderabad in this regard.

The Government conceded to the request and came out with a proposal to set up an ______________committee to serve the purpose before a permanent body is in place. It was proposed by the Government that the committee would be led by a department official as an ___________________ president. The committee should conduct a written exam along with a _____________ to identify student representatives at mandal, district and state level to strengthen the culture of film festivals among the children. The _______________ of the students should be verified for such identification. The proposal made the screening of at least a _________________ of a director mandatory every year. The children were thrilled to bits on this.

Grammar

I. Arrange the following sentences in proper order and write a paragraph. You may insert appropriate linkers wherever necessary.

Stream of Comedy

In every Indian language, a comedian is an essential character of films. In Telugu, Relangi and Ramanareddy provided comedy which made the audience laugh heartily. Their appearance appealed to the film lovers.

Relangi was fat and short.

Their accent amused the film lovers.

Ramana Reddy was lean and tall.

Padmanabham and Allu Ramalingaiah followed their footsteps.

His name found place in the Guinness Book of World Records.

Rao Gopal Rao's stint as villain-cum-comedian has been admired by all.

Mr. 101 Districts, Nutan Prasad left an indelible mark in the hearts of the audience.

Ali and Sunil are comedians.

He has a world record.

Brahmanandam has had a long career.

People have been laughing.

Rajababu came later.

Sorrows of people are taking a back seat.

He amused the people for long.

They are also considered heroes.

II. Prepositions following 'adjectives' and 'verbs':

In 'Rendezvous with Ray' we come across certain verbs and adjectives followed by Prepositions. For example, *acquainted with, brought out , prevented from, explained to*

Read the following sentences and observe the underlined words.

1. I am amazed at you, Victoria.
2. Victoria, a precocious girl of ten, was dressed in colours.
3. He is trying to adapt himself to the regrettable occasion.
4. He was very fond of Jimmy.
5. I am sure I am sorry for it.
6. You've been waiting for me to begin tea.
7. I see the little trifles that belonged to father lying around.
8. This always appealed to me.

In the above sentences, the underlined adjectives and verbs are usually followed by certain prepositions.

A. Here is a list of adjectives and verbs. Tick(✓)the prepositions that follow the adjectives and the verbs.Later, use them in sentences of your own. You may use a dictionary.

Adjective / Verb	Preposition(s) that follow(s)							
	of	with	in	to	at	from	on	for
proud								
married								
good								
different								
keen								
famous								
capable								
responsible								
believe								
shout								
think								
agree								
depend								
recover								
belong								
apply								

B. Fill in the blanks with suitable prepositions.

1. All last winter Sharath suffered ________________ coughs and colds.
2. Anand is unaccustomed ____________________________ the heat.
3. Kumar was afraid ______________________________ his enemies.
4. Sriram was always arguing ________________________ his brother.
5. Sindhu was dedicated _______________________________ her job.
6. Priyanka was shocked __________________ the hatred they had shown.
7. I said ___________ you, "I am thinking ______________ going to America. I have actually dreamt ______________ it."
8. I want to talk ________________________ the group about their exams.
9. I was terrified _________________________ her.
10. I've always been terribly fond _________________________ you.
11. If you continue to support someone who is in trouble you are loyal _______ them.
12. If you don't understand any of these words, you could refer ________ a dictionary.
13. It wasn't his car, in fact I don't know who it belongs _____________________.
14. My problems are very similar _________________________ yours.
15. People started to shout _____ the driver.
16. She had always been bad _____________ languages.
17. She listened _____ me and then told me _____ her problems.
18. The accident sadly resulted _____ the death of a man.
19. The buses are often late, so you can't depend _____ them.
20. They may feel jealous ________________ your success.

III. Read the following paragraph and notice the use of the past perfect and simple past.

A. As all the actors had taken their positions, the curtain rose. They started acting as the director had asked them to. The audience enjoyed the play very much. The hero kicked the comedian since the comedian had done mischievous things. The musician fell off his chair after the comedian had fallen on him. The power went off after the musician

had landed on the cables. There was darkness and silence everywhere. After a while two persons in the audience started a conversation.

B Read the following conversation and fill in the blanks with appropriate verb forms ie., past perfect / simple past.

Sarath : Oh! What ___________ (happen)? Everything __________ (be) disturbed before the play ___________ (come) to an end.

Bharath : Damn it! The play ___________ (be) very interesting. Someone on the stage ___________ (do) something when the hero __________ (throw) him off.

Sarath : I too _________ (see) it. It was the comedian. The hero _________ (hurl) him since he ______________ (do) a mischievous thing.

Bharath : How disgusting! I _______________ (pay) one hundred rupees before I ___________ (enter) this theatre. Everything has become a chaos.

Sarath : Where ________________ (be) the director? Had he ___________ (try) to set things right before the audience _______________ (start) leaving, it would have been nice.

Bharath : The electrician ___________ (restore) the power before the audience ________________ (leave). Thank God! At last the play resumed.

IV. Editing

Given below is a paragraph with ten errors in the areas of 'concord, tense, prepositions, punctuation and articles'. Edit the paragraph.

The Indian film industry has witnessed sweeping changes in the past hundred years. It started of with mute (*mooki)* films . Even then, people liked this new form of entertainment. There was several intervals in a film show because of a single projector. Later, the technological changes made a talkie films possible. A theatre of those days is like a rice mill. This type of theatre were called 'Touring Talkies'. But these didn't tour. There were bamboo screens to served the purpose of walls of the modern theatre. 'Cut Shows' were a luxury of those days. Have you ever watch them Now, the modern theatres is completely different. Multiplexes with dts, 3D and 4D are a present reality.

Study Skills

Read the following passage and rewrite the underlined idioms without changing the meaning of the passage. Refer to the dictionary.

Tragedy in Comedy

"Cut! .... Shot OK", shouted the director. The funny face of the comedian suddenly wore a worried look. He said to the director, "sir,... ." The director did not allow him to say any thing. He said, 'Yes, you can go.... .' Where should he go? The comedian really did not understand what the director had meant. He could not make out what he said. As per the original plans, the comedian had to attend the schedule for 15 more days continuously. This put the comedian in soup as his wife was seriously ill. He was referring to the break he needed to visit his wife and maybe the director was referring to the sets. Perhaps both of them were talking to cross purposes. He had always been loyal to the firm that brought him into the limelight.But he could not help his wife. He was in a tight corner then. Yes! He had to face difficulties, yet he had to make people laugh. This was the paradox of his life. Wasn't it a 'tragedy in comedy'?

Listening

Listen to the radio program read by your teacher and tick (✓) the right answer to the following questions.

1. What was the programme about?

   a) Ray　　b) Jewels of India　　c) film-making

2. Which film inspired Ray?

   a) Agantuk　　b)Bicycle Thieves　　c) Shantiniketan

3. The highest civilian award Ray received was

   a) Oscar Award　　b) Bharath Ratna　　c) Padma Vibhushan

Oral Activity

Make a short speech of 2-3 minutes about the film you have seen recently. You should include the following points in your speech.

-What the film was.

-Why you liked it so much (You can talk about the direction, actors, costumes, music, songs, etc.)

You can make notes on a sheet of paper and look at it as you speak.

B Reading

Maya Bazaar

K. V. Reddy's *'Maya Bazaar'* has been voted as the 'Greatest Indian Film' in an online poll conducted by a television news channel. The poll was conducted to find out India's greatest film till date, on the occasion of 100 Years of Indian Cinema and people chose *'Maya Bazaar'* over other Indian classics. The film is considered one of the enduring classics of Indian cinema and was christened as a landmark achievement in Indian film's cinematography, art direction and VFX with the available technology during that time. The following is a review on the film when it celebrated the Golden Jubilee in 2007.

'Maya Bazaar' forever!

Fifty years ago, director K.V. Reddy or for that matter, producers Nagireddy and Chakrapani, would not have imagined what they were unleashing when they decided to make *Maya Bazaar*- a bilingual in Telugu and Tamil.



The finished product hit the screen in 1957 to become a landmark movie in the Telugu film industry. It became a hit not only for the sterling performances of the star-ensemble that it had right from S.V. Ranga Rao, Savitri, NTR, ANR, and Gummadi, but also because K.V. Reddy was in full control over every frame of it.

There is little else one could expect when all time greats like Marcus Bartley (cinematography), Ghantasala (music), M.L.Vasantha Kumari, Leela, Suseela and Madhavapeddi (playback), Gokhale (art), Pasumarthy(choreography) and Pitambaram(make-up) got together to weave magic around an episode from Mahabharatha, *Sasirekha Parinayam*.

However, the greatness of *Maya Bazaar*, about which much is said and written, is not just because of these facets alone.

It is a tribute to Telugu culture, language and customs of the land. The film was watched repeatedly soon after its release because people identified every character of the film with someone they knew in their immediate vicinity and the audience still do the same now.



The dialogues written by Pingali Nagendra Rao (as well the lyrics) were the same that the people were hearing or using in their conversations every day - if not, those became a part of Telugu life thereafter. Sasirekha's, nay Ghatothkacha's *Manadi Sodara Prema…* became immortalized as much as *Suryakantam's antha alamalame kada* which has become a way of life in greeting people.

As for songs, *Aha naa pelli anta* still reverberates in marriages and *Vivaaha bhojanambu* is yet another must.

An entire repertoire was added to the Telugu dictionary by the film. Take for example *Talpam* used for denoting a cot or a bed. Were Telugus using *Gilpam* as an antonym of it till the movie's advent? Nor did anyone tell so emphatically until Ghatothkacha that *Evaru puttinchakunte maatalela pudathayi* and hence if friends are to be called *Asamadiyulu* then enemies could be termed *Tasamadiyulu*. Will anyone forget the expression *veyandira veediko veeratadu*? No exception to *hai hai sodara* and *hai hai naayaka* .



The story itself is woven around the love of Sasirekha-Abhimanyu. With Krishna and Balarama having difference of opinion over it, their wives too take sides as is inevitable in any family. To introduce the theme , the director uses a magic box, (an equivalent of a TV



screen) which displays whatever is dear to the viewer's heart.

Sasirekha naturally sees Abhimanyu and Balarama gets to see his *sishya*, Duryodhana on it. His wife laps up the sight of an array of jewellery and the audience laughed heartily because they knew that someone back home was equally attached to the riches.

When Balarama curtly tells his sister, " *Subhadra! Aagadalu, aghaayityalu naaku paniki raavu*", when he was confronted with the latter's indignation at his decision to separate Sasirekha and Abhimanyu , womenfolk among the viewers sighed recalling their own tribulations in the hands of such brothers.

Frame after frame impacts viewers with similarities. The greatness of the director lies here- he successfully reduces all characters to ordinary mortals displaying all the follies of human beings except Ghatothkacha and Krishna. And then he injects into the Yadava household a Telugu atmosphere, full with its simile, imagery, adage, sarcasm and wit.

The result — a feast for the eyes and soul. That is *Maya Bazaar* for you. Mind you, this is a story of *Paandavas* and *Kauravas* with the *Yadavas* pitching in. But one never sees the *Paandavas* throughout the film. We only hear of them.



If any NRI asks you to suggest ways to teach Telugu culture just ask him or her to introduce them to *Maya Bazaar* first. Further, if they seek to know about their uncles, aunts and cousins back home, bring in their names , "look, this is your Balarama…"

Any better way of doing it?

Then onwards it's all *Laahiri, laahiri, laahiri lo…*

-The Hindu, 21 April 2006

Glossary

VFX	:	Visual Effects shortened to Visual FX and then to VFX
the vicinity (*n*)	:	the area around a particular place
reverberate (*v*)	:	have a strong effect on people for a long time
repertoire (*n*)	:	all that a performer can do
advent (*n*)	:	arrival
array (*n*)	:	an impressive collection of things
indignation (*n*)	:	a feeling of anger
sarcasm (*n*)	:	a way of using words that are the opposite of what one means to make fun of somebody

Comprehension

I. Answer the following questions.

1. You have read the review of the film 'Maya Bazaar'. List the things that the review focuses on.
2. Do you think this review of the film is positive or negative ? Substantiate your view.
3. What made 'Maya Bazaar' a landmark film?
4. Why is 'Maya Bazaar' watched repeatedly?
5. What is the central theme of 'Maya Bazaar'? How have the Telugu speakers settled abroad looked upon 'Maya Bazaar'?
6. The purpose of the review is ...
   a) ...to give an account of the stars of the film
   b) ...to establish the element of Telugu culture in the film
   c) ...to help NRIs understand Telugu culture.
   d) ...to praise the producer of the film.
   e) ...to advertise the film.

(Put a tick (✓) on the options that indicate the purpose of the review.)

Vocabulary

I. In the review of 'Maya Bazaar' the expression, 'language and custom', has two words linked with the conjunction 'and'. We also use expressions like 'cup and saucer', 'near and dear' etc.

These pairs of words joined by a conjunction 'and' are called 'binomials'. In these expressions, the word order never changes. For example, we say 'near and dear' and not 'dear and near'.

Here are some sentences with 'binomials' underlined.

1. Sports is a part and parcel of education.
2. The new theatre is rough and ready.
3. Music is not only Rahman's bread and butter but also his passion.
4. The film industry is expanding in leaps and bounds.
5. The customer can pick and choose anything he likes. It is for him to decide.
6. 'Give and take' policy is always helpful.
7. Ray gave his heart and soul to reading books.
8. He stood by me through thick and thin.
9. The main goods were shifted first. Then the odds and ends were taken.

Match the following binomials with their meanings and use them in your own sentences.

Column - A		Column - B
1. part and parcel	( )	a. unimportant things
2. rough and ready	( )	b. livelihood
3. leaps and bounds	( )	c. difficult times
4. bread and butter	( )	d. dedicated
5. pick and choose	( )	e. help one another
6. give and take	( )	f. a large choice
7. heart and soul	( )	g. big leaps
8. thick and thin	( )	h. an integral part
9. odds and ends	( )	i. almost finished

II. Read the following conversation that took place in the classroom of a film institute.

Professor Paul: As a part of our 'Diploma in film-making' we have discussed certain aspects of film technology, right? I hope by now all of you are familiar with those concepts. If you have some more queries, we can discuss them. Now the class is open for questions.

Rishi: I think what is included and excluded in an individual shot is called 'Frame'. Am I right?

P P : Yes, you are. What is brought to the viewer is called a frame.

Prudhvi: Which shot is used to show a happy reunion,Sir?

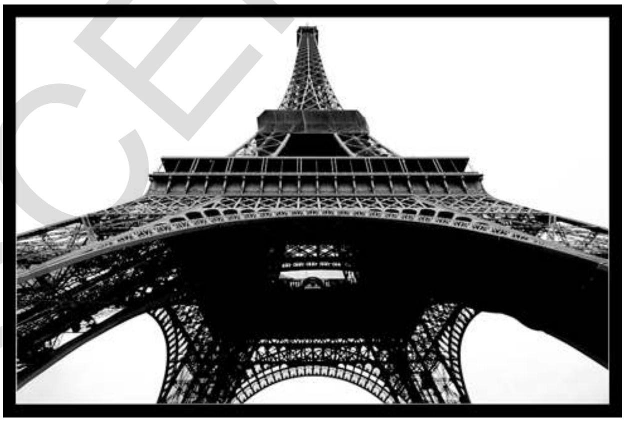
P P: It is called 'Arc'. The camera moves in an arc around the subject (artistes). Any more questions...?

P P: Here is a list of camera shots that helps you to have a clear idea about different shots in film-making.

Shots and Angles

1. **Establishing shot:** It is usually from a greater distance to establish setting. (familiarises the scene or setting)
2. **Close- up:** It refers to the image occupying at least 80 percent of the frame.
3. **Two shot:** Two people in the frame are showed equally.
4. **Dutch angle:** It is neither vertical nor horizontal. It's oblique.
5. **Bird's eye shot:** It is shot directly and vertically down at the subject.
6. **High angle:** Camera is above the subject. It creates an impression that the subject is weak or powerless.
7. **Low angle:** The camera is placed below the subject. The subject appears larger than normal.
8. **Rack focus:** Here the focus is shifted from one subject to the other where the subject that is not in focus is blurred.
9. **Footage:** It is the total exposed film.
10. **Montage:** Different images are assembled to build an impression.

Here are some visuals. Identify their features and label them. You may choose the labels given above.





_______________ shot _______________ shot



_______________ shot



_______________ shot

Grammar

Modals

The following is a conversation between two artists.

Shankar: Shanti, yesterday the ABC Movies called me up seeking my opinion.

Shanti: What is that?

Shankar: They've a role for a heroine in their film that is going to sets very soon. They wanted to offer that role to you. **Will** you accept it?

Shanti: Did they really mean it? I've two doubts about it. First, **can** I do it? The second, **should** I do it?

Shankar: Yes, you **can** certainly do it. Regarding your second doubt -I think it's not that you **should** do it, you **must** do it.

Shanti: Why?

Shankar: We may like some roles and others we may not. But we accept them for the sake of our career.

Shanti: Mmm... .

Shankar: Certain roles we **should** accept for the sake of satisfaction. That's why, I said you **must** do it.

Shanti: Then I take your word as final to me. I **shall** do it. Tell the ABC Movies that I have accepted the offer.

The words given in **bold** letters in the above conversation perform different functions. They are called **modal auxiliaries** or **modals**. Their functions are given below.

Modal	Function
shall	obligation, offer, order, suggestion,
should	obligation, advice
can	ability, possibility, permission
could	request, suggestion, permission, possibility,ability
will	certainty, intention, futurity , purpose
would	offer, preference, past habit, future of the past
may	permission, possibility, wish
might	possibility
must	compulsion, inference

Some important points about modals:

1. Modals take any subject before them. There is no Subject-Verb agreement problem.
2. No two modals co-occur in a sentence.

   Eg. The film will be released next week.
3. The main verb will always be the V_1 form after the modals.

   Eg. He cannot move the big stone.
4. Past form of some modals stands for 'politeness'.

   Eg. i) Would you like to have some tea?

   ii) Could you lend me your book?

Read the following sentences and identify the functions performed by the modals.

a) He can sing for eight hours at a stretch.
b) You could take an umbrella, it's raining outside.
c) We should complete the shooting by tomorrow evening.
d) Shall I wait till you come?
e) The time was up but the makeup person would not turn up.
f) The car hasn't arrived yet. It must've got a flat tyre.
g) There may be heavy rains tomorrow. So, why couldn't we go for indoor shooting?
h) Will you join us for tea?
i) The agreement between the two parties shall be in force for two years.
j) It might be an idea to postpone the release of the film.

Writing

I. Now read the review once again. Write a review of a film / a TV Programme / an episode of a TV serial you have seen.

II. Read the following letter.

Hanamkonda.

Nov. 27, 2013.

To

The Editor,

The Hindu,

Hyderabad.

Sir / Madam,

I am a regular reader of your esteemed newspaper. I am very much interested in reading the news in 'Friday Review' in your newspaper every week.

I am writing to bring to your notice certain feelings I had when I watched the colour version of the movie 'Maya Bazaar'.

Recently 'Mayabazaar' was released again but this time it was a different 'Maya Bazaar', Maya Bazaar-in colour!

Thanks to the Goldstone Technologies, I was carried away to a different world of colourful visuals. Of course the audio part remained the same. But here and there the effects of digital track sound have made some difference. Such an experiment began in Hindi with 'Mughal-E-Azam' and received applause from the audience. I hope many such experiments are welcome to the film lovers.

Thanking you,

Yours faithfully,

Ramu

Govt. High School

Hanamkonda

Warangal (Dist.)

II. Write your opinion on the letter that appeared in the Hindu in response to the review of 'Maya Bazaar'. In your letter write whether the opinion expressed in Ramu's letter is a sufficient appreciation of 'Maya Bazaar'.

III. Let's read the following skit.

Suhas : Amma, Amma.... .

Mother : What, Suhas?

Suhas : My friends are planning to watch a movie. I too want to join them.

Mother : Movies, movies, movies. No, I can't let you go to movies too often.

Suhas : My friends are making fun of me. They call me 'a bird in a cage'. *(Goes out disgusted taking his school bag.)*

*****

Mother : Money, money, money. He always needs money. This is not a kid. It's an apparition.

Father : *(coming)* Why are you shouting, Sarala? What did you say?

Mother : Didn't you hear? An apparition.

Father : Who is the apparition?

Mother : Who else could I mean? It's your son.

Father : Not your son? He needs money?

Mother : Yes, he needs money. He watches movies. His life is movies. He doesn't care to study. All the children in the street are doing very well. But this devil ...... *(Starts banging her head against the wall. No wounds.No blood)*

Father : No, Sarala. No, don't do it.

(Mother falls down and father brings a glass of water.)

Father : Sarala..., Sarala...., have some water.

(A pause)

Father : Sarala, we have to understand certain things.

Mother : *(Having drunk water)* As if you have understood.... . You don't worry about anything. He doesn't study at all. He is after movies.

Father : Wait! I'll find out.

*****

Father : Suhas, you didn't take your bicycle today. You didn't take your lunch box. You look tired...... .

Suhas : Amma doesn't understand me. She always makes fuss of me. She always wants me to do one thing; study.... study..... study. I want to go to a film. That too once a week. All my friends are going. I too want to go. Is it wrong on my part?

Father : Why don't you try to understand your mother's concern? She is worried a lot about your future.

Suhas : But I am all right in my studies. I think, watching a film once a week, that too, watching a good film is not a sin.

Father : Which film did you want to watch?

Suhas : "Life of Pi". It's an interesting movie with high technical values.

Father : All right, my boy.

*****

Father : Sarala, the boy didn't want to do anything bad.

Mother : But I have my own fears.

Father : I do understand. Your fears may have reasons. But what Suhas wanted was just 100 rupees. And that too for watching an interesting film.

Mother : Maybe I was wrong. We'll ask Suhas to go to the film. He is such a nice boy. He never troubles us.

Father : Come on. Let's have supper. Come, Suhas.

Now let's ponder over these points:

Keeping in mind the features of a skit given below, prepare a skit on any subject you like the most.

A skit has all the characteristics of a play. Usually , it does have a message to convey. It has a plot (a beginning, a crisis and a resolution). However, there are certain differences with respect to time, number of characters, setting etc., The skit is more of an informal nature. The number of characters is less. The setting does not have much importance.

C Reading

A Tribute



The Indian film industry has completed a hundred years in the year 2013. It is a fitting tribute to the world of cinema to recollect our favourite films, producers, directors, actors, and music and art directors.

Telugu audiences are proud of many great producers, directors and artistes. Savitri is one such prestigious artiste. Ever since she was eight, she evinced interest in learning dance. Later she associated herself with the theatre. She formed a theatre organization as well. She had little difficulty in entering the film field. When Savitri was twelve, she was offered a role in the film, *Agnipareeksha,* but was finally dropped as she looked too young for the role.

She was given a song sequence- *Ranante rane ranu*- in *'Pathala Bhairavi'*. Savitri's part in it was brief, but the effect of her performance was considerable. Her expressions were beautiful. A lot of film makers recognized 'a potential artiste' in her.

As a result, she was elevated to the role of a heroine by the noted director L V Prasad in the film '*Samsaaram'*(1950). On the sets, she was nervous; she had to repeat many takes and this proved a setback for her. The role was given to someone else and she was given a small role of less import.

In the film *'Devadasu'* (1953), [one of] the best picturisation[s] of Saratchandra Chatterjee's novel '*Devadas*', Parvathi comes alive in Savitri. The young Parvathi with curly hair, a lock of hair straying to her forehead, the large round black berry eyes looking out from an innocent face left an indelible imprint in the minds of all cine lovers. She portrayed Devada's love and the role of a rich man's wife marvellously. Savitri left her mark in this evergreen Telugu classic.



Savitri established her credentials with '*Ardhangi*'(1955) . She gave an exceptionally brilliant performance as a woman forced to marry a mentally retarded person (ANR). She nurses him back to health. She also teaches a lesson to her in-laws who conspire against her husband.

Savitri captured the audiences with her charm and magnificent acting. She was able to convey a wide range of feelings through her expressive eyes. Her mischievous look - it captivates anyone; the look of fake anger provokes, the look filled with real anger pierces the heart. The look of passion while waiting for her lover; the pain filled look when her love fails; the confident look that seems ready to face any situation, all these myriad emotions are hidden in her eyes .The dimensions are endless and pages can be filled to describe the magic spell of her eyes.

Savitri's amazing talent was in full form in '*Missamma*', a hit comedy that established Savitri's place firmly as a star. Mary in the film comes into an agreement with a Hindu youth, Nandamuri Taraka Ramarao (NTR) to pretend as a couple in order to get a job in a school. Mary was a Christian to the core, whereas Rao was a tolerant Hindu. What results in is a three hour pure comedy for the audience!

Savitri was adored for the matchless ease in expression. Meena Kumari,the heroine of Hindi films said, “when I watch Savitri's acting, I usually get doubts about my own acting". Her strikingly expressive eyes and her superb sense of timing made her one of the greatest actresses. Amitabh Bacchan felt, 'Savitri was one of the first actresses with unbelievable spontaneity'.



Maya Bazaar is another film that brought fame to Savitri. She played the role of Sasirekha. Recollecting the *16-annas Telugu lass clad in parikini,* in the song '*allibilli ammayiki…*' reminds us of the rich Telugu culture of yesteryears. In the final part of the film, Savitri plays the role of



maya(not real) Sasirekha(Ghatotkacha in disguise).She walks in a masculine manner imitating the legendary SV Ranga Rao acting as Ghatotkacha in the film to perfection.

The theatre rocks with laughter when Lakshmana Kumara (Relangi) is teased by maya Sasirekha. She switches from the feminine to the masculine in the twinkling of an eye and needless to say, a female artiste displaying masculine demon qualities with a club in hand has no parallel.

Savitri gets totally involved in whatever role she plays. '*Chivaraku Migiledi*' is one such film. She played the role of a nurse in a psychiatry ward. In a particular scene the nurse has a nervous breakdown and cries uncontrollably. The shot was over. "CUT", the director said, but Savitri who played the role could not stop crying! Everyone in the set had to run to her and pacify her. The film became a milestone in her career!!

Savitri was awarded the title '*Mahanati*' (the Supreme artiste).She also received the Presidential award for her performance in '*Chivaraku Migiledi*', the *magnum opus* of Savitri. She was the recipient of '*Kalaimamani*' and '*Nadigayar Tilakam*' from Tamil film industry. Savitri had nearly 300 films to her credit. Her career was nearly 30 year long. She was equally admired by Telugu and Tamil film lovers. She also acted in a few Kannada and Hindi films. She had a lion's share of films when she was at the zenith of her career. Her passion for films was so strong that she directed and produced a few films, in spite of certain adversities.

Savitri was a humane artiste. She was generous to the people who were in need. Once, she donated all the jewellery she was wearing to the Prime Minister's fund. Her rise as a star was like a meteor. She left the world in 1981 leaving an envied and unsurpassed legacy behind her.

Savitri is no more. But she is among us with her unforgettable roles. Her versatility lives on and on and on.

Paying tribute to her, the director and producer Dasari Narayana Rao said:

"... Many artistes are forgotten soon after the death. But, it is not so with Savitri. SHE WILL BE REMEMBERED AS LONG AS CELLULOID LIVES ON.

'All her films would amount to an 'Album of life' due to their range of themes; they encompass human lives and passions in their full diversity. What is cinema? Is it a fiction or a reality? Many people say many things. But Savitri gave a different definition. She said that cinema is ' Life'. Life is eternal. So is cinema because life runs through it. AND SAVITRI IS ETERNAL SINCE SHE GAVE THAT LIFE TO CINEMA."

Glossary

magnum opus (*n*)	:	the greatest work
16-annas Telugu lass (idiom)	:	an expression which means *a perfect Telugu girl.*
lion's share (*idiom*)	:	major portion / part
zenith (*n*)	:	peak

Comprehension

Answer the following questions.

1. Have you ever seen any of the films in which Savitri acted? List them. Which of them do you like most?
2. Savitri's qualities and her acting have been mentioned in the tribute. Which of Savitri's qualities fascinates you most?
3. Why was Savitri taken away from her main role in the film, 'Samsaaram'?
4. How do you think Savitri was able to strike back after she was replaced from the main role in 'Samsaaram'?
5. The purpose of the tribute is ...*(choose the appropriate answer)*

   a) to sympathize with Savitri

   b) to admire Savitri's acting and her abilities.

   c) to understand savitri's acting and qualities

   d) to express different opinions about Savitri

Project Work

Collect the information about the people who are involved in making a film . Fill the details in the following table

Name of the film :

S. No	Area	Name of the person	Role
1	Direction		
2	Production		
3	Story/script		
4	Music		
5	Cinematography		
6	Costumes		
7	Fights		
8	Make up		
9	Publicity		
10	Acting		

Write a report about the people from the above list and their contribution for the success of the movie by giving relevant examples to substantiate your opinion. Present the report to the class

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A: Rendezvous with Ray			
B. Maya Bazaar			
C. A Tribute			
Vocabulary: I was able to			
• answer the questions given under comprehension of 'Rendezvous with Ray'.			
• fill in the blanks with the words that collocate with the underlined words or phrases given under vocabulary.			
• pick out one-word substitutes from the text equivalent to the meanings given under vocabulary.			
• fill in the blanks with appropriate expressions given in the list under vocabulary.			
• write the meanings of the suffixes and prefixes given under vocabulary.			
• analyse the words in terms of the prefixes, roots and suffixes and their meanings.			
• think of some words that begin and end with the prefixes and suffixes given under vocabulary.			
• match the binomials with their meanings given under vocabulary.			

Indicators	Yes	Somewhat	No
Grammar: I was able to			
• arrange the sentences in proper order and write a paragraph and insert appropriate linkers given under grammar.			
• use the adjectives in sentences of my own.			
• fill in the blanks with suitable prepositions given under grammar.			
• fill in the blanks with appropriate verb forms of past perfect and simple past given under grammar.			
• understand and identify the functions of different modals.			
Writing: I was able to . . .			
• write a review of a film / a TV programme / an episode of a TV serial.			
• write a rejoinder to the letter given.			
• prepare a skit on the subject I like most.			
Study Skills:			
I was able to rewrite the given passage replacing the idioms.			
Listening and Speaking:			
I listened to the radio programme and answer the questions given.			
I was able to make a short speech about the film I have seen recently.			
Project Work:			
I was able to write a report about a successful movie and the different people involved in its production.			

Unit 5



Social Issues

A - The Storeyed House-I
B - The Storeyed House-II
C - Abandoned

5. Social Issues

Read the following and answer the questions that follow.

"Where the world
has not been broken up into fragments
by narrow domestic walls.....
Into that heaven of freedom,
my Father, let my country awake. "

Rabindranath Tagore

1. What do the above lines talk about?
2. What does the expression 'the narrow domestic walls' mean?

Oral Discourse: **Speech -** 'Social evils are the hurdles for the development of the country.' (Social evils; causes; consequences and your role in making the world heaven of freedom).

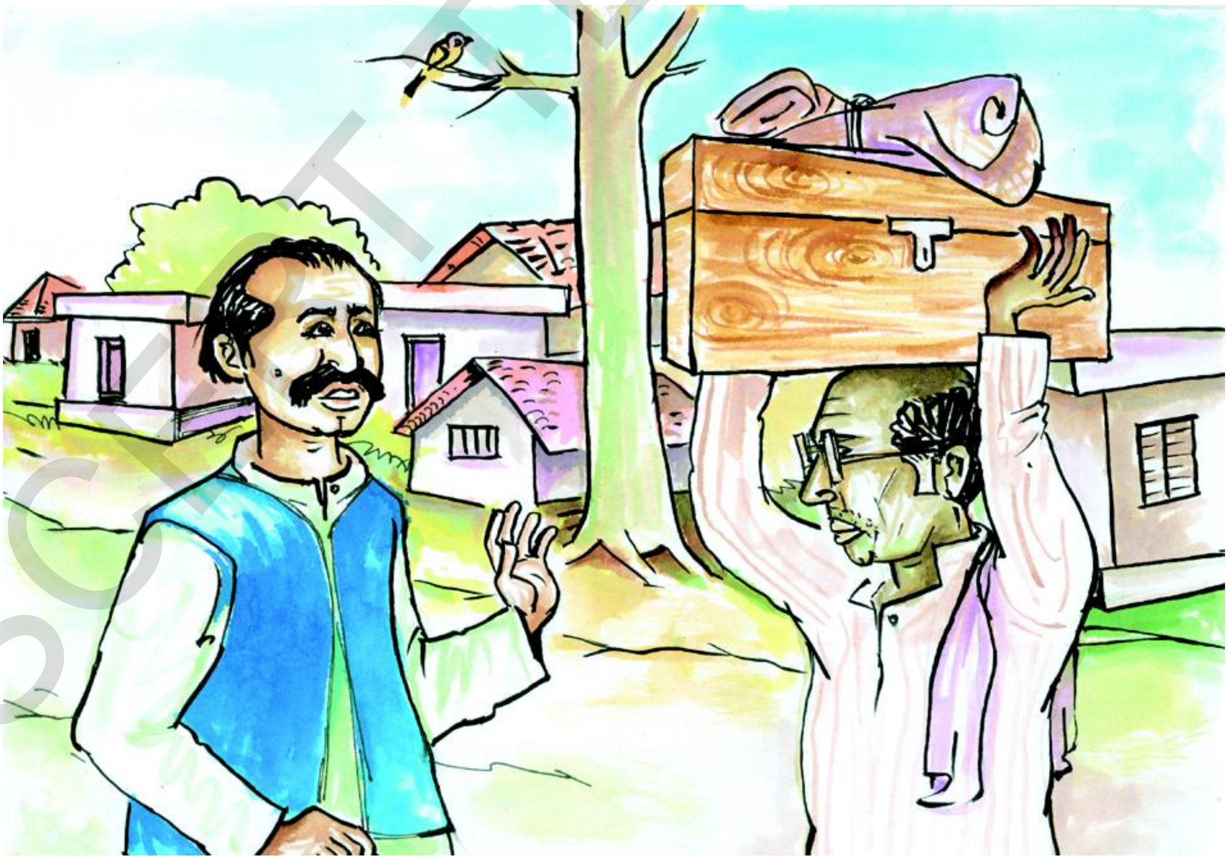
Let's read such a story.

A Reading

The Storeyed House - I

There was something really wrong with the State Transport bus. It had come up the winding road in the mountain as if with a life-time effort. The road was now down-hill and yet the bus moved as slowly as a sick man walking with the help of another. It reached the plain where the dispensary building was situated, and stood still, like an obstinate bull. Now, the destination was hardly a mile or two away. But the driver was sore and the conductor had no option but to be silent. When they realized that the bus wouldn't move any faster, a couple of passengers exclaimed: "Goddammit for a bloody nuisance!"

The conductor asked the passengers to get down and they all put their strength together to push the bus. Having gained this initial momentum, the bus started. Passengers clambered up, jostling one another. The conductor rang the bell and the bus gradually took on speed. It entered the village reluctantly like a truant child being dragged to school. As it wound its way through the curves on the outskirts, it groaned and croaked like a hen about to lay eggs, and stopped with a bang in front of Bhujaba Patil's residence. As it halted, it gave a



big lurch, sending the passengers helter-skelter, churned like water in a pitcher when the carrier stumbles.

All the passengers got down.

The coolie put his hand on a huge wooden box and shouted, 'Whose box is this?'

Bayaji, who was brushing away the dust from his body, answered, 'Oh, it's mine , please lower it down.'

The coolie heaved and grunted as he lowered the box which Bayaji caught with ease.

Bayaji had packed his entire household goods in this box. There was no longer any reason to hang around in Bombay. He had worked honestly for the past thirty-five years in the dockyard and had retired from service two months before. Not that he had held an important position. He had merely got an extension for two years; during that period he had become a supervisor. Otherwise his entire life had been spent lifting heavy loads. He had worked very hard whenever he could, day and night.

Bayaji had crossed sixty but was in sound health. He had a sturdy frame right from birth, and hard work had given a well formed shape to his strong body. He paid fifteen paise to the coolie, put the box, in which he had thrown pots and pans and sundry other things, on his own head and began to walk in the direction of his house.

As he reached Kadam's house, he saw Bhujaba coming towards him. Bhujaba was a known rascal of the village. Bayaji balanced the burden on his head. Straightening his neck, he said, 'Greetings to you, sir, how are things with you?'

Bayaji was a Mahar by caste and according to age-old custom he should have greeted Bhujaba with 'My humble salutations to you, sir, who are my father and mother.' So, when Bayaji merely said 'Greetings.' Bhujaba became furious and said, 'Do you think you can become a Brahmin merely by saying "Greetings"? Can you forget your position simply because you've turned a Buddhist?'

Bayaji was nonplussed. For a moment, he was tempted to knock him down with his box but realised that he couldn't afford to do so. Besides, now he had come back to his village for good. He was to spend the rest of his days on this soil and would be interred in the same soil. He would not be able to return to Pune or Bombay hereafter. It was not a good policy to incur the hostility of anyone in the village, least so of the Patil, the village headman.

So he said in a meek tone, 'Sir, why spring this on me even before I set foot on the soil of my forefathers? I have to stay here till the end of my life.'

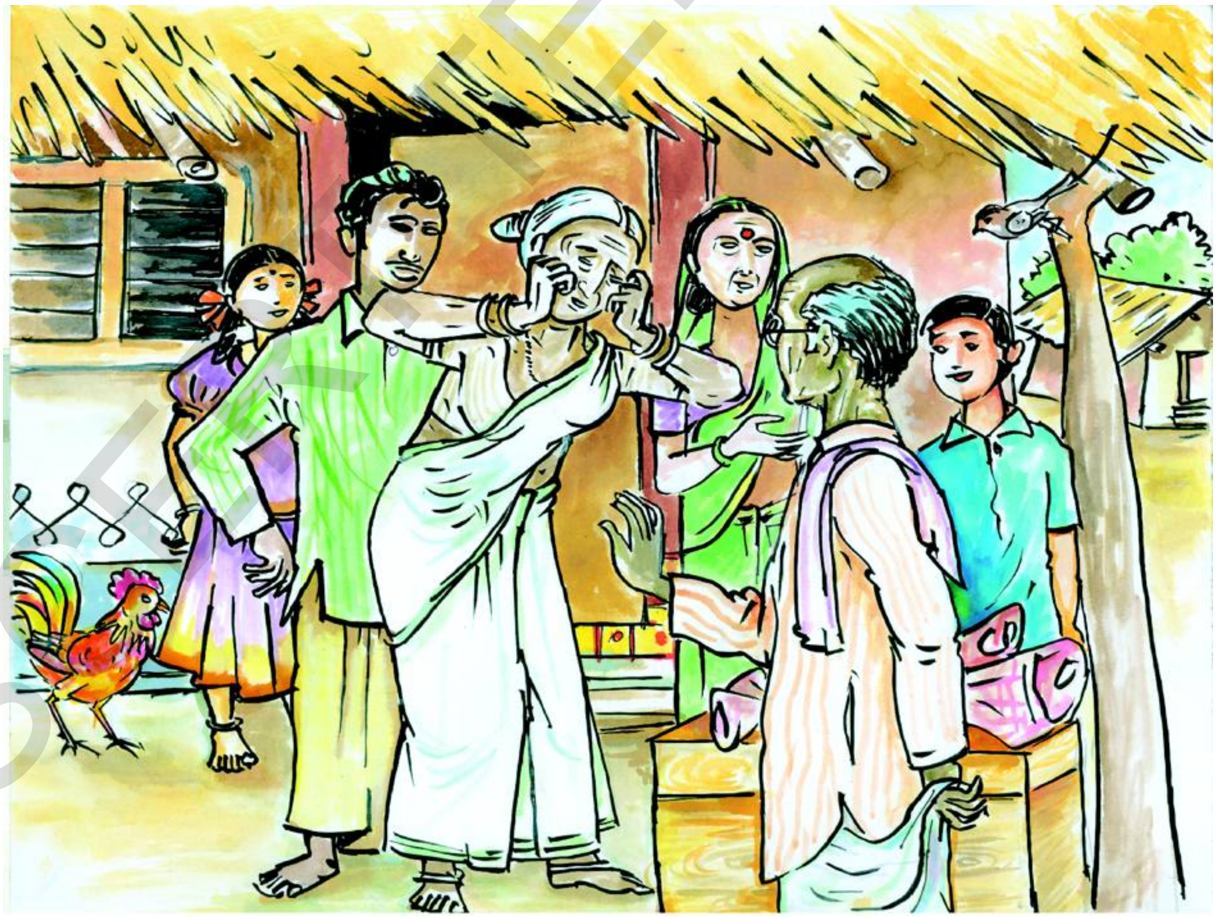
'Why? Aren't you going back to your job?' asked Bhujaba. 'No sir, my service is over, I've turned sixty.' With this Bayaji lifted the load from his head a little to place it in position.

'Then you've collected your fund amount?' Bhujaba was taking his measure. 'Yes, sir', Bayaji replied with pride. 'How much?' Bhujaba asked greedily. 'Not much, what can a daily worker earn?' Bayaji answered. 'Why won't you mention the figure, man?' Bhujaba persisted artfully.

'Some two and a half thousand rupees.' Bayaji gave the correct figure.

'Bayaji, you have a heavy load on your head. Go to your house first. We'll talk at leisure later.' Bhujaba said in mock sympathy.

'Yes, yes' Bayaji mumbled and walked in the direction of his house. At the moment, Bayaji was the proud owner of two and a half thousand rupees in cash, so it made no difference whether he was an untouchable or a Buddhist. If only one could swindle out of the



untouchable Bayaji- or rather Buddhist, Bayaji- four or five hundred rupees, that was enough. With the thought in his mind, Bhujaba entered his *wada*, the big house.

Exchanging pleasantries with people he met on the way, Bayaji reached the public building called Takkya in the untouchables' settlement. The building was named Buddha Vihar by those who had embraced Buddhism. As Bayaji neared Buddha Vihar, the children, who were playing with a ball made of rags, finished their game and cried out, 'Baiju Nana is here, Baiju Nana is here!' and scampered in the direction of Bayaji's house. Bayaji's eighty-five-year-old mother quickly scrambled to her feet. She had aged much but her old-worn frame was still sturdy, and her teeth were strong enough to break grams. She could thread a needle without help. When she heard of Bayaji's arrival her heart swelled.

As Bayaji came in, his wife concealed her joy with the end of her sari and took down the box from his head. His grandchildren clung to him and began to twist the folds of his dhoti. The neighbouring children watched the scene in idle curiosity.

'Come, get into the house, children!' said Bayaji. His mother walked out with a bent back and told Bayaji to wait outside the door. Bayaji obeyed.

The old woman came forward, poured some water over the piece of bread in her hand, moved it around Bayaji's face and flung it away as an offering. She ran her palms over his cheeks and pressed her fingers on her temples. All eight fingers gave out a cracking sound.

Bayaji's family was doing well .He had eight children in all, six sons and two daughters. The daughters had been married off and had given birth to children. The elder son looked after the fields, the next two sons were in government service, the one after them was a school- teacher and the sixth one was still studying. Since they knew that Bayaji was coming home for good, the elder son in service and the two daughters were already home to greet him. All of them wondered what their father had got for them from his lifetime earnings.

The next day when Bayaji opened the box, it revealed only some pots and pans, nails and photographs.

Looking at these, the elder daughter asked, 'Nana, how is it that you haven't brought anything for us?'

Bayaji was amused that his daughters thought in this childish manner even after they had children of their own. He ran his eyes over all his children and said, 'Look here, children,

if I had brought new clothes for you, they'd tear, if I had brought an ornament it would soon wear out. Out of my earnings I wish you to have something that'll last longer.

Bayaji paused after these words.

His eldest son was godly. He said, 'Neither we nor our wives want anything. Tell us what you'd like us to do.'

'Look children, ours is such a large family. Even at mealtime, we've to eat by turns or sit crowded, knocking our knees together. I wish to build a house out of my earnings, and it has to be a storeyed house; the usual three-portioned house won't be adequate for us.'

All were happy with this plan.

The plan was finalised and the foundation of the storeyed house was laid on the auspicious New Year Day.

Glossary

goddammit (*phr*)	:	an expression used to show that one is angry or annoyed
momentum (*n*)	:	impetus gained by movement.
clambered (*v*)	:	climbed
jostling (*v*)	:	pushing
reluctantly (*adv*)	:	unwillingly
truant child (*n.phr*)	:	a child (a student) who stays away from school without leave or permission
lurch (*n*)	:	sudden movement
helter -skelter (*adv*)	:	in disorderly haste
heaved (*v*)	:	uttered (a sigh)
grunted (*v*)	:	made a low, rough sound (expressing disagreement, boredom or irritation)
dockyard (*n*)	:	place where ships are built and repaired

sturdy (*adj*)	:	strong and solid; vigorous
Mahar (*n*)	:	a dalit community in Maharastra (Their main occupations are wall mending, sweeping or agricultural labour.)
sundry (*adj*)	:	various; several
nonplussed	:	so confused that one does not know what to say or do.
hostility (*n*)	:	enmity; ill will
mumbled (*v*)	:	said indistinctly
pleasantries (*n*)	:	jocular or humorous remarks
scampered (*v*)	:	ran quickly

Comprehension

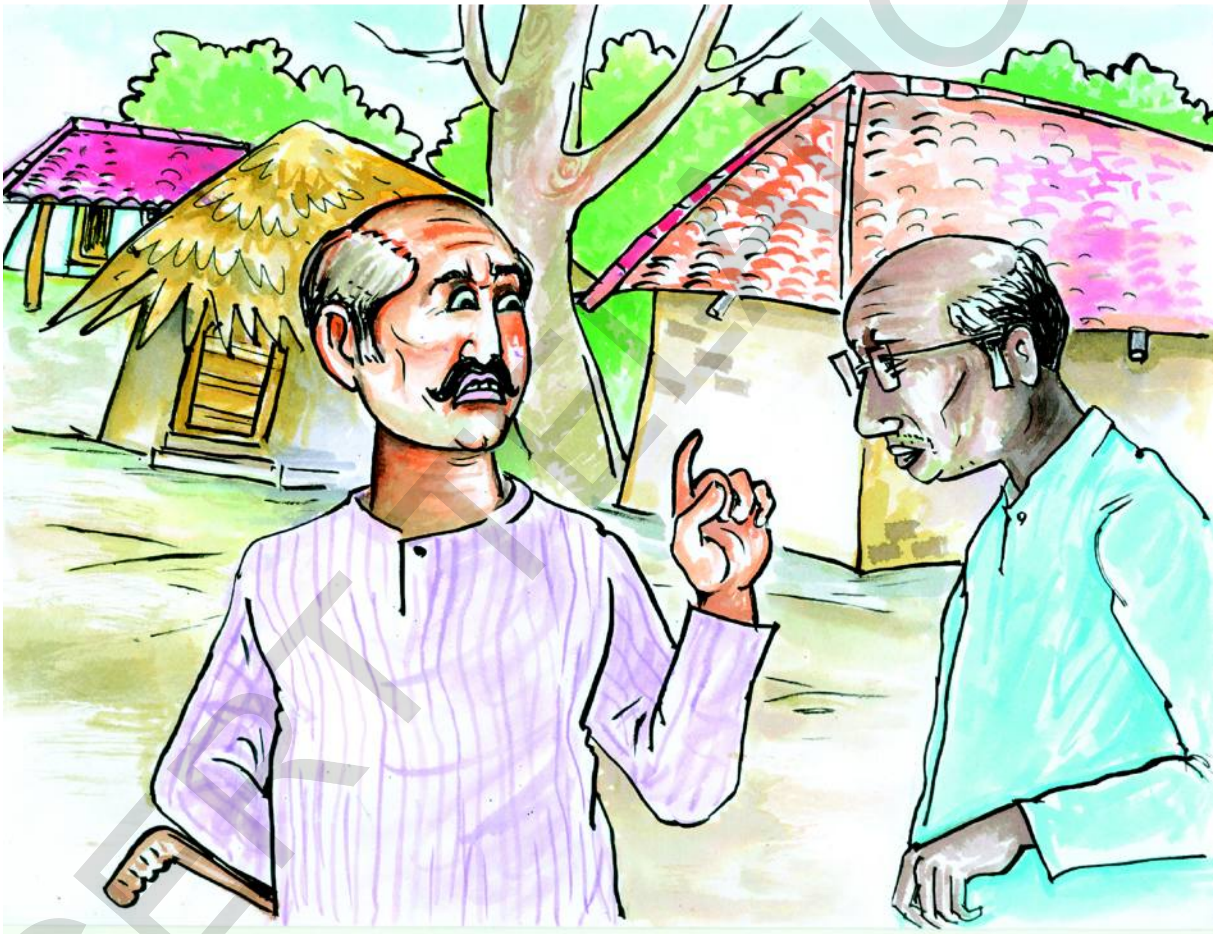
I. Answer the following questions.

1. Who was Bayaji? Where did he work?
2. Why did Bayaji return home?
3. "Greetings to you, sir, how are things with you?" Bayaji greeted Bhujaba. Why did Bhujaba become furious? Do you think this is unusual? Explain.
4. Why was Bayaji tempted to knock down Bhujaba with his box?
5. Why do you think Bhujaba insisted on knowing the exact amount received by Bayaji on his retirement?
6. What was Bayaji's dream?

B Reading

The Storeyed House - II

The news that Bayaji was building a storeyed house spread like a cry from the rooftops. There was only one storeyed house in the village and that belonged to Kondiba Patil. That Bayaji, an untouchable creature, should think of a rival storeyed house was too much for Kondiba to bear. Others also murmured that the untouchables were forgetting their position.



Work on the foundation had started. Dattaram Vadar was given the contract of construction. The foundation trenches were filled with mud, bits of stone and other fillings. Work progressed with speed. One day Bayaji saw Kondiba coming towards him and greeted him. 'It's with your blessings that I have ventured on this storeyed house.'

'Baiju, you shouldn't lose your head simply because you've set aside some money. Do you aspire to an equal status with us by building this house? The poor should remain content with their cottage, understand?' Kondiba remarked rather sharply.

'No Patil, please don't misunderstand me.' Bayaji was a little dizzy with nervousness.

'How do you say that? One should keep to one's position. You shouldn't let a little money turn your head.'

'I only wish to build a shelter for my family. Then I shall be free to breathe my last.' Bayaji answered.

'Who says you shouldn't have a house? You can have a small house with three convenient portions, a veranda in the front and at the back and the living section in the middle. Why spend unnecessarily on a storeyed house?' Patil gave his counsel.

'No, but……' Bayaji faltered.

'You may go in for a storeyed house only if you don't wish to stay in this village. I hope you know what I mean.' Kondiba shot out as a warning and walked away. Other ruffians in the village threatened Bayaji in a similar manner.

Out of fear Bayaji had to abandon plans for the storeyed house. The conventional three-portioned house was taken up. Work was resumed and the walls rose rapidly. The middle portion was a little elevated and a small first storey fixed up there with a wooden flooring. This part could be reached by stairs rising from the kitchen. No one could guess from outside that there was a first storey to the house. Bayaji had to make the best of things.

The house was complete and the traditional housewarming ceremony was planned. Invitations were sent to relatives in different villages. The village elders, by convention, could not be invited to a meal or refreshments, so they were invited to the ceremonial *paan-supari*. Bayaji put up a fine *pandal* in front of the house. His sons worked hard for two full days on the decorations. Relatives started arriving. Well-known devotional singers, Kadegaonkar Buwa, Parasu Buwa, Kalekar Bapu Master, Jija Buwa and Vithoba of Wadgaon came with their troupes. People looked forward with delight to the forthcoming contest among the various troupes.

In the evening four *petromax* lights were hung in the four corners of the *pandal*. It lent a unique golden yellow light to the surroundings. Guests were engrossed in conversation.

Kondiba Patil was soon there. With him was the thug Bhujaba and four or five seasoned rascals like Vithoba Ghayakute and Parasu Martanda. These people felt uneasy at the sight of the brand new house, the impressive *pandal* and the crowd of smiling faces.

Their eyes roved all over the place. Bayaji led them up the stairs in the kitchen. The first floor looked like a drawing room. The walls were radiant with blue oil-paint. The fresh colour gave out a pleasant smell. Framed pictures of great men like Lord Buddha, Dr. Babasaheb Amebedkar, Karmaveer Bhaurao Patil, Mahatma Jyotiba Phule and others hung on the walls. The loft-like first floor was filled with a pious and holy ambience.

Bayaji spread a rough woollen carpet for Patil and the other high-caste people. Patil sat quietly on that. His companions, rather uncomfortable, took their positions around him; Bayaji offered them the customary betel leaves. Patil accepted the leaves but immediately gave it back to Bayaji with the remark, 'Yes, it's all very nice!'

'But why don't you accept the betel leaves?' Bayaji asked nervously. Bhujaba smiled artificially and said, 'It's enough that your offering is honoured; is it also necessary to eat it? We'll make a move now.' With this Kondiba Patil, Bhujaba and his companions rose to leave. As they came down, Bhujaba felt as if he were tumbling down the stairs.

They eyed one another as if to say, 'This untouchable worm has got a swollen head. He needs proper handling.'

Bayaji fed all his guests with meal of *shira* and *puris*. Along with betel nuts items of gossip rolled over their tongues and then the session of social devotional songs began.

Among the Bhajan singers, Kalekar Bapu Master has a superior voice. Kadegaonkar Buwa was better at classical singing. Devotional songs were sung in praise of Dr.Babasaheb Ambedkar and Lord Buddha. People swayed their heads in appreciation as the programme gathered momentum. It was two O' clock in the morning. Bayaji was strutting about in the *pandal*. He sat down by a guest now and then, to inquire after his welfare. Small children, unable to resist sleep, had dropped off like bundles of rags. Women sat in the front verandah. Bayaji's children were busy preparing tea for a second round. They had put tea powder and sugar into a pot on a trenched stove and waited for the water to boil. The *bhajan* was in full swing. 'I had a dream at night and my heart was full of feeling,' went the line.

The group advanced from baseless devotionals - like 'From the east came a horde of ghosts, each one with seven heads' - to social devotionals.

Kalekar Bapu Master's powerful voice rose up, `Take to heart the sweet advice of Bhimaraya and bow down to Buddha for the emancipation of the whole world. I fly to the refuge of Lord Buddha, I fly to the refuge of the Faith; I fly to the refuge of the Faithful.' The song rent the air, filling it with joy. And then the undreamt-of incident took place.



Bayaji's new house had caught fire from all sides. It had suddenly flared up. The womenfolk in the front verandah screamed in confusion. The guests stood up swiftly and began to pull out the women like a herd of cattle.

Bayaji was frantic. He ran around crying, 'My house, my storeyed house! It's on fire. My enemy has taken revenge on me.' He entered the roaring flames, crying 'My House, my house.' He climbed up, pulled the pictures of Buddha and Babasaheb from the walls and hurled them down. As he was about to come down the stairs, it crumbled down in flames. People pulled up water from a nearby well to put out the dreadful fire but it could not be easily contained. 'Bayaji, jump down, quick, jump,' people shouted. Women and children were crying and screaming. Now that the staircase had collapsed, no one could go up. Scorched in the flames, Bayaji ran around like a trapped creature, howling all the time, 'My house, my house!'

And then the upper storey itself came down with a crash and along with it Bayaji, with a resounding thud. People pulled him out.

Bayaji was burnt all over. He was still wailing, 'My house', 'my house'! Bayaji's children encircled him and cried their hearts out.

The guests were busy putting out the fire. All Bayaji's hopes had been reduced to ashes. What was the use of putting out the fire now?

Bayaji was badly burnt and he was in great agony. He asked for water all the time. As his eyes began to roll in his head, his eldest son moved closer, gulped down the sorrow that was surging in his throat and asked, 'Nana, what's your last wish?'

'Sons, I want you to build a storeyed house, I've no other wish.' With these words, his head collapsed like the storeyed house. Bayaji was quiet and the fire too had calmed down.

Bayaji's mother wept bitterly. 'Your father passed away without giving me a burial. At least your hands should have pushed the dust over my dead body. Bayaji, speak to me.' She was mad with grief.

Bayaji's wife was sobbing her heart out, crying repeatedly, 'Who's done this evil to us? Let the house burn to cinders. Save my husband first!'

The entire family was shattered by the calamity. The spirits of all the men were dampened like a cooking fire on which water has been poured.

In the morning the village officers and witnesses visited the place to record the facts of the accident. 'Bayaji's death was the result of an accident due to a *petromax* flare-up,' was their conclusion.

The house was burning before the house-warming ceremony was over and Bayaji was in ashes in the cemetery instead of enjoying the comforts of a retired life.

After the funeral, people returned hanging their heads. All of them were pained at heart to think that having come to celebrate the housewarming, they had the misfortune to attend the funeral of the host.

All were sitting in a sullen mood in the *pandal* when Bayaji's eldest son came out with three or four baskets, a spade, a pickaxe and a hoe. He outlined a square with the pickaxe and began to dig.

The eldest son was digging, the second was gathering the earth with his spade and the others were lifting it away in baskets.

The guests asked in amazement, 'Children, you are in mourning! What's this you're doing?'

'Our father's soul cannot rest in peace unless we do this.'

'But what is it that you're doing?'

'We're starting on a house, not one with a concealed first floor but a regular two-storeyed house,' replied the eldest son of Bayaji. And the six brothers resumed with determination the work of digging the foundation of a two-storeyed house.'

- Waman Govind Hoval (Translated by M.D.Hatknagalekar)

About the author

Waman Govind Hoval (born in 1938) is a well-known Marathi writer for his concern for Dalits, who are the victims of social injustice. He is known for his rustic style, crisp dialogues and the tongue-in-cheek humour that often startles the readers. Yelkot (1982) and Varasdar (1986) are his collections of short stories.

Glossary

trenches (*n*) : ditches dug in the ground

ventured (*v*) : took the risk of

faltered (*v*) : spoke in a hesitating manner

ruffians (*n*) : violent , cruel men

troupes (*n*) : companies of actors or singers

engrossed (*adj*) : gave all attention to something; absorbed

thug (*n*) : violent criminal

seasoned (*adj*) : having a lot of experience of doing something

ambience (*n*) : environment; atmosphere

swayed (*v*) : moved

refuge (*n*)	:	shelter or protection
frantic (*adj*)	:	wildly excited with pain or anxiety
agony (*n*)	:	great pain or suffering
collapsed (*v*)	:	fell down
calamity (*n*)	:	great and serious misfortune or disaster
dampened (*v*)	:	made sad or dull

Comprehension

I. Answer the following questions.

1. How did Kondiba oppose Bayaji's idea of building a storeyed house? In what way did he warn Bayaji? How did Bayaji change his plan?

2. Kondiba Patil and his friends felt uneasy at the sight of Bayaji's new house because . . . .

   a) Bayaji built the house beautifully.

   b) the house was not built properly.

   c) the rooms were unclean.

   d) they felt that Bayaji should not be in the village.

3. Patil gave back the customary betel leaves offered by Bayaji because . . . . . .

   a) they were bad.

   b) it was their custom.

   c) he felt that they were unnecessary.

   d) he did not want to accept them from an untouchable.

4. What was the intention of Kondiba and his companions, when they eyed each other?

5. "And then the undreamt-of -incident took place". What was it? Who do you think was responsible for it?

6. 'Bayaji's death was the result of an accident due to petromax flare-up,' was their conclusion. Do you accept it? If not, what do you think is the truth?

7. Comment on Bayaji's last wish: 'Sons, I want you to build a storeyed house.'

8. 'We`re starting on a house, not one with a concealed first floor but a regular two-storeyed house.' What is the significance of this sentence?

9. '**The Storeyed House** is a powerful symbol of Dalit empowerment in India.' Comment.

10. What, according to you, are the major social problems in India?

11. What is the conflict in the story? Which is the turning point?

12. What is the point of view of the writer? Pick out evidence from the story in support of your answer.

13. The sons decided to build a storeyed house soon after the death of their father. What does this act of the sons signify?

14. What according to you is the underlying theme of the story, 'The Storeyed House'? Substantiate your view point with instances quoting from the story.

Vocabulary

I. Compound Adjectives

A compound adjective is made by joining two or more than two adjectives before a noun. The meaning of the compound adjective may be different from the meanings of its components. Compound adjectives may have a hyphen (-) between them as in 'three-portioned house' or 'house-warming ceremony'.

Fill in the blanks below with the appropriate compound adjectives +noun from the box.

thirty-five year old man	life-time desire
soft-spoken words	two-storeyed house
water-proof watch	open-minded person

Raghu was a ________________________ . He was an ________________ . He was a hard-working person. He was loved by all for his ________________ . He built a ______________________ in his village. It was his ______________ . On the day of the house-warming ceremony one of his friends presented him with a _________________________ . He felt very happy and thanked him.

II. Phrasal Verbs

In class IX you have learnt that a phrasal verb is a verb followed by a preposition or an adverbial particle. Phrasal Verbs give us a single independent unit of meaning.

Here are a few examples.

a) Give out (to come to an end; to be completely used up)
After a month their food supplies gave out.

b) Set aside (to save something for future needs)
She set aside money for her future needs.

There are two types of phrasal verbs.

1. **Inseparable phrasal verbs:**

Inseparable phrasal verbs as in sentence (a), the lexical part of the phrasal verb cannot be separated from the preposition that accompanies it.

For example: She takes after her mother.

2. **Separable phrasal verbs:**

The object may come after the lexical part of the phrasal verb or it may come after the phrasal verb.

For example:

a. He brought his son up. (or) He brought up his son.

b. She filled up her form. (or) She filled her form up.

c. He burnt him up.

Note: As you can see in sentence (c) above, if the verb in a phrasal verb is followed by a pronoun, the particle can change its position.

A. Guess the meaning of the following phrasal verbs and then check them with the help of a dictionary. Rewrite the sentences that followed using the phrasal verbs.

wear out	wind up	spring up	drop off	dash off
see off	knock down	set on	put off	hang around

1. The farmer threatened to make his dogs to attack us.
2. I went to the air-port to say good bye to my uncle.
3. We had to wait near the office until it was opened.

4. I fell into a light sleep by the end of the film.
5. New schools are beginning to exist now.
6. We decided to finish the work by 5 p.m.
7. His shoes have become very thin. They are no longer used.
8. She left the meeting quickly to pick up her daughter.
9. The wedding is postponed to next month.
10. The bus dashed him and he fell down on the road.

B. Fill in the blanks in the following sentences with appropriate phrasal verbs given below. Make necessary changes in the verb forms if necessary.

turn up	give in	put out	cut down	get through
send for	take after	make out	break down	call for

1. Ramesh made a mistake for which his officer ______________ an explanation.
2. You must ______________ your expenses, otherwise you will be in trouble.
3. There is no doubt, he will__________the examination as he has worked hard for all these days.
4. I am unable to ______________________what they are saying because I don't know Tamil.
5. The gang of terrorists _________________ to the army after a long exchange of fire.
6. We took a car for rent for our forest trip. In the middle of the forest it ___________ .
7. The Olympic Flame is usually _________________ after completion of all the events.
8. In spite of his repeated promises, he did not ________________ .
9. The TV is making a terrible noise. Please _______________ a mechanic to repair it.
10. Everybody says that Gopi _______________ his father.

III. Idioms

'I only wish to build a shelter for my family. Then I shall be free to breathe my last.' Bayaji answered.

In the sentence above 'breathe one's last' is an idiomatic expression which means 'to die'.

We have already learnt that an idiom is a mode of expression peculiar to a language. It is a group of words in a fixed order that has a particular meaning that is different from the meanings of each word understood on its own. Idioms cannot be translated word for word. They have become fixed through regular use with their figurative meanings. They should be used in their correct forms without dropping, adding or replacing any word. We cannot say 'breathe one's first' to mean 'to take birth' or 'unbreathe one's last' in the sense of 'not to die' etc. Hence we should consult a standard dictionary and learn to use them as they are.

A. Choose the correct words from the brackets to complete the following idioms in the sentences.

1. When I arrived here I felt like a _______ out of water. (prawn, fish, crab)
2. He is an outspoken man. He________a spade a spade. (calls, says, pronounces)
3. The parents got their daughter married. Now they are _______ free. (house, residence, home)
4. Don't tell me a cock and ______ story. (hen, bull, cat)
5. You are a bit of a _______ horse. (quiet, dark, black)

B. Match the idioms in Column A with their meanings in Column B. Write the idioms in your own sentences.

Column - A		Column - B
1. bite the bullet	( )	a. a state of confusion or disarray
2. lose heart	( )	b. to accept something unpleasant without complaining
3. let the cat out of the bag	( )	c. bribe somebody
4. at sixes and sevens	( )	d. something that is very difficult to do or needs a lot of determination
5. grease one's palm	( )	e. be discouraged
6. an uphill battle	( )	f. try very hard
7. move heaven and earth	( )	g. reveal a secret

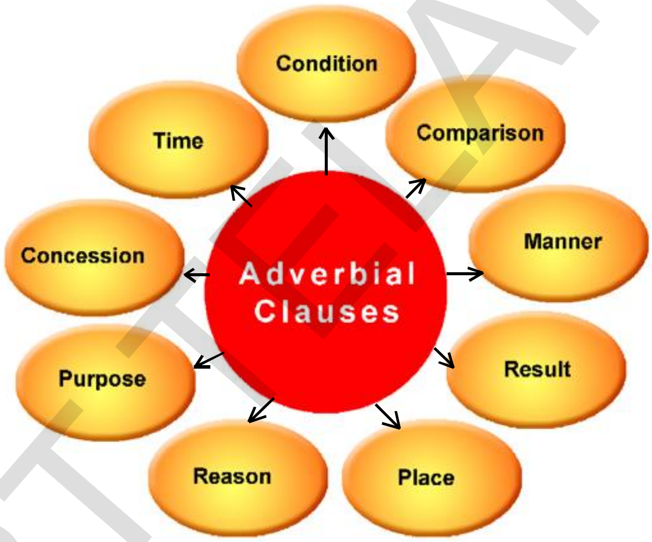
Grammar

I. Adverbial Clauses

Study the following sentences from the story.

1. As he reached Kadam's house, he saw Bhujaba coming towards him.
2. When she heard of Bayaji's arrival, her heart swelled.
3. Baiju, you shouldn't lose your head simply because you've set aside some money.
4. You may go in for a storeyed house only if you don't wish to stay in this village.

In all the above sentences there are two clauses. The underlined part is the adverbial clause.



A. Identify the adverbial clauses in the following sentences.

1. As Bayaji neared Buddha Vihar, the children came running to him.
2. Since they knew that Bayaji was coming home for good, the elder son in service and the two daughters were already home to greet him.
3. Bayaji was amused that his daughters thought in this childish manner even after they had children of their own.
4. Bhujaba didn't respect Bayaji because the latter was a Mahar.
5. If you want to live happily, you must quit the idea of building a storeyed house.

B. Combine the pairs of sentences by using the words given in brackets.

1. He forgot his position as a Hindu. He turned a Buddhist. (because)
2. Bayaji came home. His wife felt very happy. (as)
3. Bayaji's children came home. Bayaji returned. (since)
4. You may not attend the class. You don't want to come again. (if)
5. Bayaji was about to come down the stairs. Then it crumbled down in flames.(when)

Writing

A. Prepare an Invitation on the occasion of housewarming ceremony of Bayyji's new house. Check the following indicators in your Invitation.

- Heading
- Occasion
- Date & Time
- Invitee's Address

B. In the morning the village officers and witnesses visited the place to record the facts of the accident. 'Bayaji's death was the result of an accident due to a petromax flare up' was their conclusion.

In fact, everyone in Bayaji's family knew the truth. Suppose the eldest son wanted to make a complaint against the person who was responsible for it to the police inspector. You, on behalf of the eldest son, write a letter of complaint.

C. Read the newspaper reports given below and identify their features. The following tips may help you.

- What is the report about?
- When did the incident happen?
- Where did the incident happen?
- How did the incident happen?
- What are the other details?

What is the structure of the first report?

Headline: It is brief, simple and catchy. It says what the news is about.

Place of the news report: Mahabubnagar

First Sentence: It is the summary of the event. It talks about who, what, where, and when.

Next Sentences: They lead from the topic sentence or the first sentence to further details. They give the details of the person and the incident.

Report: 1

Jawan from Mahabubnagar killed in Srinagar attack



MAHABUBNAGAR: A jawan from Andhra Pradesh was among the eight men of the Indian Army killed in Monday's terror attack in Srinagar.

M. Yadaiah (28) was from Mahabubnagar district, officials said. He joined the Army in 2003. His body is likely to be flown into Hyderabad on Thursday.

It will then be taken to his village for cremation. Yadaiah who belonged to Scheduled Castes joined the Army in 2003 and married Sumathi in 2009. He is survived by wife and two daughters Rashmitha (3) and Ashwitha (10 months).

He studied SSC at Kalwakurthy and while studying Intermediate first year he joined the Army as signal man. Minister for Information and Public Relations D. K. Aruna and district Collector M. Girija Shankar conveyed condolences to the family members of the deceased Army jawan.

Eight soldiers were killed when two militants opened fire and lobbed grenades on an Army convoy on the outskirts of Srinagar.

Source: The Hindu, June 25-2013

Report: 2

AP jawan killed in Srinagar attack

M.Yadaiah's mortal remains will reach Shamshabad airport on Thursday. The last rites would be performed at his native village with military honours.

Hyderabad: M.Yadaiah, a 28-year-old jawan from Andhra Pradesh, was among the eight soldiers killed when militants opened fire in Jammu and Kashmir's Srinagar.

The young man, who joined the Indian armed force in 2003, had been transferred to Kashmir a few years ago. Incidentally, he was slated to come home on a visit soon.

Yadaiah's brother M. Raju said, "At around 8 am on Tuesday, we received the sad news and the entire family feels shattered. Yadaiah's wife Sumanthamma is in a state of shock. His elder daughter is just 3 years old and the younger one is a few months old. "

Raju added, "In April, Yadaiah was in Kondareddypally of Kalwakurti mandal, Mahbubnagar on a short visit. I never knew that it will be his last visit home. Yadaiah was supposed to visit us before year end."

According to Army officials, M. Yadaiah's mortal remains will reach Shamshabad airport at around 8.50 am on June 27 (Thursday). There will be a wreath laying ceremony in the cargo area and later, at 10 am, the body will be taken by road to his native village where his last rites will be performed with military honours.

Source: Deccan Chronicle, June 25-2013

* **Now study the second report about the same incident but from another newspaper and analyze the structure of it clearly.**

* **Write a newspaper report on Bayaji's death.**

Study Skills

Here are the words of Dr. B.R. Ambedkar on caste system. Read the text carefully and make notes on it. Suggest a suitable title.

There are other special features of the caste system which have their evil effects and which militate against Democracy. One such special feature of the caste system lies in its being accompanied by what is called "graded inequality". Castes are not equal in their status. They are standing one above another. They are jealous of one another. It is an ascending and descending scale of contempt. This feature of the caste system has most pernicious consequences. It destroys willing and helpful co-operation.

Caste and class differ in the fact that in the class there is no complete isolation as there is in the caste system. This is the second evil effect in the caste system accompanied by inequality. This manifests itself in the fact that the stimulus and response between two castes is only one-sided. The higher caste act in one recognized way and the lower caste must respond in established way. It means that when there is no equitable opportunity to receive the stimulus from and to return the response from different caste, the result is that the influence which educates some into masters, educates others into slaves. The experience of each party loses its meaning when the free interchange of varying modes of life experience is arrested. It results into a separation of society, into a privileged and a subject class. Such a separation prevents endosmosis.

There is the third characteristic of the caste system which depicts the evils thereof which cuts at the very roots of democracy. It is that one caste is bound to one occupation. Society is no doubt stably organized when each individual is doing that for which he has aptitude by nature in such a way as to be useful to others; and that it is the business of society to discover these aptitudes and progressively to train them for social use. But there is in a man an indefinite pluralities of capacities and activities which may characterize an individual. Stratification is stunting of the growth of the individual and deliberate stunting is deliberate denial of democracy.

You can follow the following steps for note-making.

- Read the passage thoroughly.
- Underline the key points during the second reading.

- Note only the most important information.
- Condense the information.
- Omit examples and illustrations.
- Organize the condensed information in a suitable format.
- Represent the points systematically.
- Suggest a suitable title.

Listening

Listen to an extract from a speech made by Martin Luther King Jr. read by your teacher and answer the following questions.

I. Choose the right answer from the choices given below.

1. The speaker addressed the listeners as _______________ in his speech.

   a) friends b) gentlemen c) brothers

2. The speaker wanted _________________ .

   a) slavery b) freedom and justice c) injustice and oppression

II. Say whether the following statements are true or false.

1. This is a speech made against racial discrimination. ( )
2. This speech is addressed to the white people. ( )
3. The speaker is a black man. ( )
4. The speaker wanted equality. ( )
5. His dream was to destroy white people. ( )
6. He had a dream that his children should not be judged by their colour. ( )
7. He believed in the domination of the black people over the white people. ( )

Oral Activity

I. In the above speech Martin Luther King Jr. spoke about putting an end to racial discrimination in America. Imagine that you are observing 'Caste Eradication Week'. Make a speech on caste discrimination in India.

The following tips may help you.

- Be confident and pay attention to your posture and body language
- Introduce yourself
- Keep the objective in your mind
- Organize your ideas
- Maintain eye contact with the audience
- Maintain voice modulation
- Use illustrations and examples

Hints:- caste system in India-age old-discrimination- low-caste people--ill-treated-need for change-people-government - work together for putting an end to this evil.

II. Group work:

Having been in a developing nation we have observed several social evils in India like caste system, corruption, population growth, gender discrimination etc. Discuss any such problems in groups and present the information before the class.

C Reading

Abandoned

Abandoned to the garbage bin,
With mosquitoes and insects
eating its tiny fingers away,
Little baby crying for help
as foul smells comes into play,
irradiating from disposed bacteria.
Unheard shrieks of the baby's hysteria
die in eerie silence of the night,
"An outcast of destiny"
Its labored breath
racing in quick gasps
forced lonely like crap
with cyanosed lips
sea-blue nose and finger-tips,
Its tattered and torn dirty wrap
make it shiver in freezing grasp.
A filthy black cat
edges on to the holed bin
searching for easy rats
And finds its food

tearing at the babe's hair
with their sharp teeth
gnawing at its ears
to complete their feed,
As the cat jumps in
with a screeching meow
the rats let loose
a clicking squeak
A bloody chaos ensues,
The only sin of the infant—
BEING BORN.



- Dr. Suraya Nasim

About the author

The poetry Dr. Suraya Nasim writes is straight from the heart. It has no fixed pattern. It doesn't follow any particular rule. The poems come as a flow. Her poems are simple and easy to read and hopefully easier to understand. English was one of her favorite subjects in school along with science. The prescriptions she writes are from the brain but the poems she writes are definitely from her heart. Her poems were nominated for the Booker Award in 2013.

Glossary

abandoned (*v*) : left something or somebody forever.
irradiating (*v*) : sending rays of light upon ; light up
shriek (*n*) : a short, loud high cry
hysteria (*n*) : uncontrolled excitement
eerie (*adj*) : causing a feeling of mystery and fear.
destiny (*n*) : power believed to control events
crap (*n*) : solid waste

cyanosed (*adj*) : a deep greenish blue coloured

gnawing (*v*) : biting steadily at something

I. Answer the following questions.

1. Why are the shrieks of the baby unheard?
2. "An outcast of destiny" What is meant by this expression?
3. What are the physical features of the baby?
4. 'Easy rats' here means_________
   a) easily available rats.
   b) the rats that move easily.
   c) the rats that are caught easily.
   d) lazy rats.
5. Who are gnawing at the baby's ears? Rats or a cat?
6. Which of the following statements are true?
   a) The cat was eating the baby.
   b) The rats were eating the baby.
   c) The rats were strong enough to drive away the cat.
   d) The baby was dead by the time the cat came.
   e) The rats left the baby to the cat.
7. Can you guess who abandoned the baby?
8. Why do people abandon babies?
9. What leads to a bloody chaos?
10. Comment on the line " The only sin of the infant — BEING BORN."

Project Work

Collect the information about the people who fought against social evils. Prepare a report on the difficulties and oppositions they had faced to fight against the evils. Discuss in your groups the similarities in the problems they faced and the solutions they found to tackle them. Present it before the class.

Sl.No	Name of the Person	Place	Social evils they fought against	Period/ Year
1	Raja Ram Mohan Roy	Hoogly	Sati, Caste rigidity, Polygamy and child marriages	1820 - 1830
2				
3				
4				
5				
6				

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A. The Storeyed House – I			
B. The Storeyed House – II			
C. Abandoned			
Vocabulary: I was able to			
• list the compound adjectives from the story and use them in sentences of my own.			
• fill in the blanks with appropriate compound adjectives + nouns.			
• guess the meanings of the phrasal verbs and use them in sentences of my own.			

Indicators	Yes	Somewhat	No
• fill in the blanks with appropriate phrasal verbs by making necessary changes in their tense.			
• complete the idioms.			
• match the idioms with their meanings.			
Grammar: I was able to			
• identify the adverbial clauses in the sentences.			
• combine the sentences to make one using the words			
Writing: I was able to			
• write an invitation.			
• write a letter of complaint.			
• write a newspaper report on Bayaji's death.			
Study Skills:			
I was able to make notes on the passage.			
Listening and Speaking:			
I listened to the extract from a speech made by Martin Luther King Jr. and was able to answer the questions.			
I was able to make a speech on caste discrimination in India given under oral activity.			
I was able to discuss a social evil in India and present the information before the class.			
Project Work:			
I was able to write a report on the people who fought against social evils and present it before my class.			

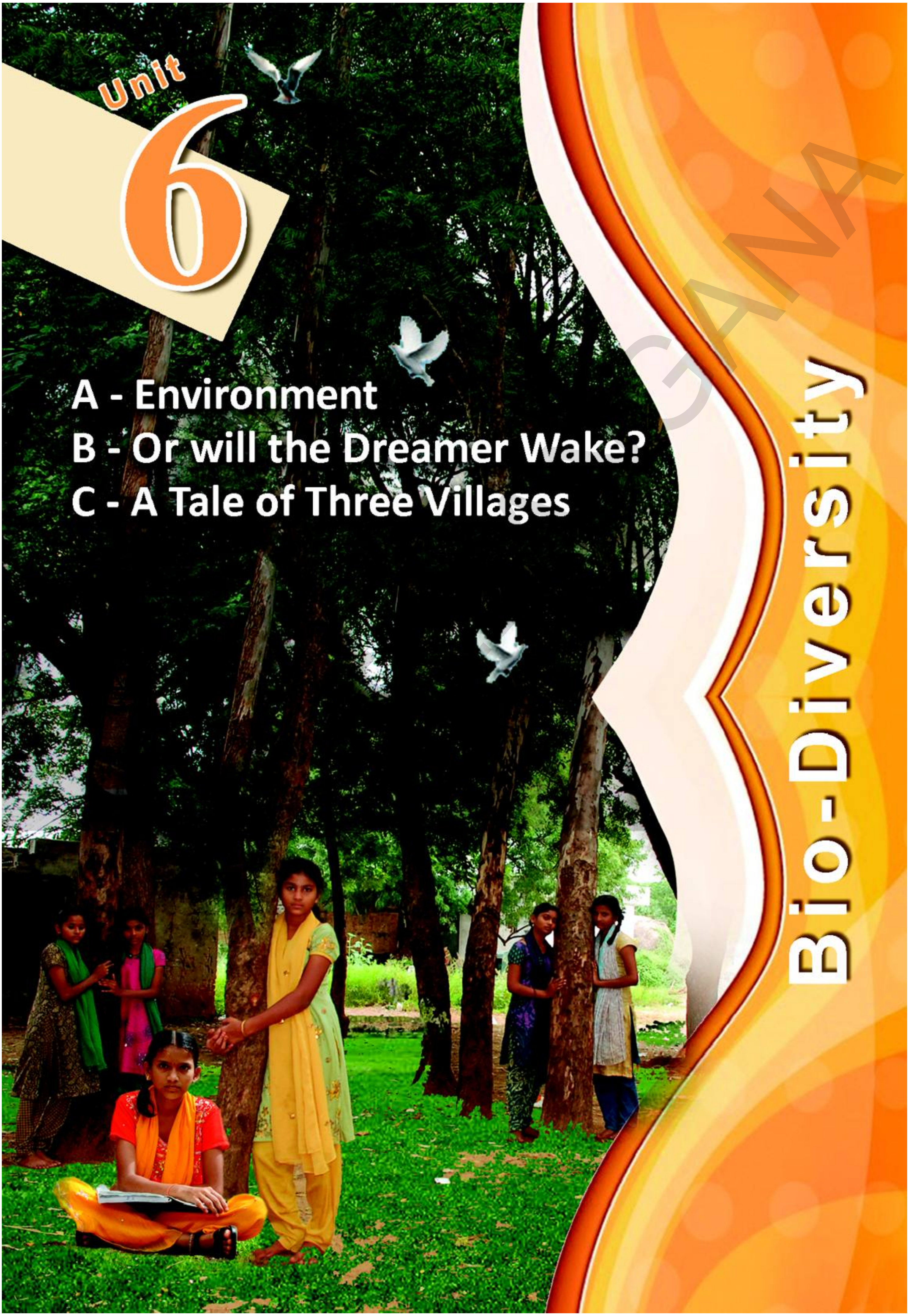
Unit 6

Bio-Diversity

A - Environment

B - Or will the Dreamer Wake?

C - A Tale of Three Villages



6. Bio-Diversity

Look at the picture and answer the questions that follow.





1. What do you see in the first picture? Do you like it? If not, why?
2. How is the second picture different from the first? Do you feel good about it? Give reasons for your view.

Oral Discourse: Debate - "Human beings can not live on this earth without causing threat to the nature."

A Reading

Environment

(Interview with Wangari Maathai, Environmental Activist and Nobel Prize winner)

Wangari Maathai started the Green Belt Movement and also fought for equal rights for women in Africa. She is the first African woman to win the Nobel Peace Prize. Read the excerpts from her interview with Nippon Hoso Kyokai (NHK) Radio (Japan).



NHK Radio : How did you become aware of the environment?

Wangari Maathai: From the time we started, we were trying to respond to the basic needs of people in the rural areas; and people were asking for clean drinking water, for food, for energy (which is mostly firewood), for building material, for fodder for the animals. And all these come from the land. So we knew that what the people in the rural areas were asking for had to do with the environment. They did not have those things because the environment was degraded. So, from the very beginning we understood that we have to rehabilitate the environment.

The forested mountains were the source of water and the source of rain, so when you deforest, you cause a shortage of water and a change of rainfall patterns and therefore people are not able to get food and water. Therefore, in order for them to have good environment that can sustain their livelihoods, it is important to have a government that accounts to them, that protects them, that protects their interests, that is concerned about their lives.

NHK Radio : How is peace connected to a good environment?

W M : Many wars that are fought in the world are fought over natural resources. Some wars are fought because the environment is so degraded that it is not able to support communities and so they fight over the little that is left. Others are fought because some people want to take a lot of the resources, to control them, and to keep many other people out.



Now whether this happens at the national level or at the regional level, or even at the global level, sooner or later there is discontent; and when that discontent is strong enough, there is conflict. So good management of the natural resources, equitable distribution of these resources, is important for peace. At the same time, good management of the natural resources is not possible if you do not have democratic space, respect for human beings, respect for human rights, giving other people dignity.

That is why the three themes are related, like the African stool, with three legs and the basin on which you sit. The three legs: one leg is peace, the other leg is good governance, the third leg is sustainable management of resources. When you have those three legs, now you can put the basin, which is development. And if you try to balance that stool without those three, it won't happen.

We have not shared our resources equitably. We have allowed some people, especially those in power, to acquire a lot at the expense of the majority. And we have also engaged in conflict.

NHK Radio : What was the environment like when you were young, and how did you go about saving it?

W M. : When I was a child, which is almost more than fifty years ago, the environment was very pristine, very beautiful, and very green. We were a British colony, and the British government at that time started to clear cut the indigenous forests in our forested mountains because they wanted to establish commercial plantations of exotic species of trees such as

the pines from the northern hemisphere and the eucalyptus from Australia. These trees are very nice, they grow tall, and they grow very fast, but as they grow they destroy all the local biological diversity. All the flora and fauna disappeared. So although we were getting commercial timber for the growing timber industry, we also destroyed our local flora and fauna.



As a result, these forests, which were the water towers, were no longer able to contain the water, so when the rains fell the water ran downstream and ended up in the lakes and oceans instead of going down into the underground reservoir so that it could come back to us in the form of rivers. One thing we noted is that not only did the rain patterns change, became less, but also the rivers started drying up. We lost our local biological diversity. So that's a lot of damage to our environment.

That is why in 1975, at the very first United Nations Conference for Women in Mexico, many of the women were saying, "We need food, we need water, we need clean drinking water, we need fodder for our animals." And I was wondering, what has happened? These are things that were there twenty years ago when I was a child. The environment had changed; and that's when I started this campaign to restore the vegetation and to restore the land and to rehabilitate the forests.

NHK Radio : What happened when you started working with the women?



W M.: Well, the first time when I told them, "Let us plant trees", the women said they did not know how to plant trees. So I asked the foresters to come and teach them, but they were very complicated-they are professionals. It became very complicated for ordinary illiterate women so I told the women, "We shall use our



common sense, and just do what we do with other seeds." Women work on the farms. They're the ones who plant. They're the ones who cultivate. They're the ones who produce food, so I told them that seeds of trees are like any other seeds. So if they were to treat these tree seeds the same way they treat other seeds of food crops, there is no difference. I told them to look for old broken pots even and put seeds there. They will germinate and they will know these are the seedlings from the seeds they planted and we gave them plastic bags to be able to put those seedlings and to nurture them and when they were about half a meter long then they could go and transplant them on their farms.

In the beginning it was difficult, but they soon gained confidence and they became very competent foresters. So I called them "Foresters without Diplomas".

NHK Radio: Why do you think they responded so well to your message?

W M: It was a need. When the women said they needed firewood and building material, we responded to that need. Plant trees; then you will have trees for firewood. In the tropics, trees grow very fast. In five to ten years these trees serve as firewood, as building materials.

Once we had planted those trees, we saw the need for them to understand why we have to have good governance; so it became important to give them civic education so that they could understand how we govern ourselves, why we govern ourselves the way we govern ourselves, why we are managing our environment the way we are managing it. Because we were dealing with the environment, we gave them education both in civics and also in environment. That made them understand clearly why they should take up the responsibility of protecting their environment-that it was not the responsibility of the government or the responsibility of somebody else to come and rehabilitate their environment on their own land. It's them; it's their responsibility.

NHK Radio : What transformations did you see?

W M: One of the bigger transformations that I saw was that ability of an ordinary, illiterate woman to get to understand and to be able to plant trees that in five or ten years became big trees and she was able to cut them and be able to give herself energy; to be able to sell those trees and give herself an income; to be able to feel confident that she had done something for herself. That sense of pride, sense of dignity that they are not begging, that they are doing things for themselves was very empowering. That transformation was very powerful.

The other is the transformation of the landscape. Places where there was dust, there are no more dust. There are trees, even birds and rabbits. They come back and they make the environment very beautiful. There is a shade and sometimes even dry springs come back because the water is not running, the water is going into the ground. Very profound transformation.

And the other transformation that I saw was the willingness of the people to fight for their rights; to decide that they have a right to a good clean environment; to decide that they will fight for their forests, they will protect their forests, and they will not allow corrupt leaders to take their public land.

NHK Radio : How do you think you can influence the rest of Africa?

W M: Our efforts will inspire other people to stop wasting their resources and their youth in wars and instead engage in creating a peaceful environment, more peaceful states.

I'm very happy about the fact that now in Africa you see new efforts of ensuring that Africans engage in dialogue, that they invest in peaceful negotiations for conflicts, that we manage our environment. We must restore our environment and try to ensure that we do not fight, because we are allowing the environment, especially the land, to be degraded; and then we fight over agricultural land and grazing land. I see a lot of hope in what is happening in Somalia, what is happening in the Sudan, what is happening in West Africa. I see a lot of African leaders encouraging each other to engage in dialogue.

NHK Radio : What is the one thing we can do ?

W M : For me, my greatest activity is to plant a tree. I think that a tree is a wonderful symbol for the environment and when we plant a tree we plant hope. We plant the future for ourselves, for our children, for the birds. We plant something that will last, long after we are gone.

Source: www.gbmna.com/a.php?id=103

Glossary

Green Belt Movement (*n*)	:	a movement to protect environment
fodder (*n*)	:	food for farm animals
forested (*adj*)	:	covered with forests
pristine (*adj*)	:	fresh or clean
indigenous (*adj*)	:	native
biological diversity (*n*)	:	the variety of plants and animals in a particular place
exotic species (*n*)	:	unusual plants

Comprehension

I. Answer the following questions.

1. How are people's basic needs connected with the environment?
2. Wangari Maathai has described the environment of her childhood in the interview. Is the environment of her childhood different from the environment you live in? If yes, in what ways?
3. According to Maathai, how are women responsible for the protection of the environment?
4. What is the specific message of Wangari Maathai?
5. List the transformations that Wangari Maathai was able to bring about over the years. Which one of them is the biggest in your opinion?
6. Maathai said, "When we plant a tree we plant hope." What does she mean by this?
7. Wangari Maathai in her interview with NHK Radio often repeats phrases/sentences probably to emphasize her point.

For example : referring to women-groups she says:

They're the ones who plant.

They're the ones who cultivate.

They're the ones who produce food.

Pick out from the text (of her interview) such repetitions and write them down and find out what she is emphasizing in each context.

II. Pick out the correct choice in each of the following:

1. We have allowed some people, especially those in power, to acquire a lot at the expense of the majority.

The underlined phrase means:

a) with a loss or damage to the majority

b) by spending money on the majority

2. What was the implication of the growth of exotic trees, such as the pines and the eucalyptus for the environment ?

a) It increases timber business.

b) Forests were not able to contain water.

3. When women started working with Maathai, they learnt__________________ .

a) to become very competent foresters.

b) to grow and transplant seedlings.

4. Maathai's efforts will inspire the people_____________________ .

a) to stop wasting their resources.

b) to use their resources miserly.

Vocabulary

I. Replace the underlined words in the following sentences with the words from the box that have the same meaning.

transplanted,	vegetation,	exotic,	negotiation,	restore,
equal rights,	sustain,	degrades,	equitably,	rehabilitation

1. The government is trying to bring back normalcy in the riot-hit areas of the city.
2. Wangari Maathai fought for the same privileges for men and women in Africa.
3. I cannot hold my attention on any subject for a long time.
4. The poster is offensive and disrespects women.
5. Some people argue that the wealth in this world should be distributed fairly and reasonably among all.
6. After certain amount of growth the seedlings have to be taken out and shifted elsewhere for further growth.
7. She travels to all kinds of exciting locations all over the world.
8. The Tirumala hills are covered by lush green plants.
9. The judge advised the disputing parties to settle through discussion.
10. The alcohol addict has to be put in a recovery centre for becoming a normal person.

II. Read the following sentence and notice the underlined words.

Wangari Maathai is an environmentalist and has a lot of interest in ecology.

In the above sentence 'environmentalist' stands for 'a person who is concerned about the natural environment and wants to improve and protect it'. 'Ecology' stands for 'the study of relation of animals and plants to their surroundings. 'Both the words stand for many words. So they are called 'one-word substitutes'.

What are the following persons called?

1. A person who studies the human race, especially of its origins.
2. A person who studies the remains of buildings and objects found in the ground.
3. A person who studies birds scientifically.
4. A doctor who studies and treats heart diseases.
5. A scientist who studies the mind of a person.
6. A person who studies languages.

III. Fill in the blanks with the appropriate forms of the underlined words.

1. It is everyone's duty to keep the environs clean, with the co-operation of the citizens the government can protect the____________________.
2. The government of the day should show its capability by providing good ________________ to people.
3. Wangari Maathai was successful in transforming women of Africa and the __________________made her happy.
4. We must restore our environment and always try to ensure its _____________________________.
5. Natural resources in this world can be sustained if only there is __________________________management of them.
6. Wangari Maathai is an environmental activist. Her___________________led her to win Nobel Peace Prize.
7. We were trying to respond to the basic needs of the people in the rural areas. Our ___________________was well received by them.
8. In a developed country, the _____________________________is balanced.

IV. Tick (✓) the meaning of the word underlined as suggested in the context.

1. 'For me, my greatest activity is to plant a tree,' said Wangari Maathai.
   a) a living thing with stem, roots, branches and leaves
   b) put seeds in the ground to grow
2. My uncle wants to build a chemical plant in Hyderabad.
   a) a product b) a factory

3. Applicants must have a clean driving licence.
   a) complete   b) never done anything wrong

4. He thinks that he should either resign or come clean.
   a) free from dirt   b) as not corrupt

5. Rest your hand on my shoulder.
   a) the remaining part b) support

6. All our hopes rest on you.
   a) support   b) depend

7. A publisher's note says: all rights reserved.
   a) authority   b) interests

8. I want this parcel to be sent right away.
   a) immediately   b) completely

9. He knew this was his last hope of winning.
   a) final   b) most recent

10. The last thing she needed was more and more work.
   a) the only remaining part   b) most recent

Grammar

I. Non-finite clauses

In English we have two types of clauses : Finite clauses and non-finite clauses.

Look at the following examples :

1. Wangari Maathai led the movement. She won the Nobel Prize.
2. Leading the movement, Wangari Maathai won the Nobel Prize.

In the example 1, there are two sentences. Their is a verb in each sentence and each verb has tense [a tense marker]. We can identify the tense of the verbs by looking at them, both of them are in past tense since they are written in 'V_2'. ['led' and 'won']. These are called 'finite verbs' as they have 'tense'.

Where as in example 2, there are two clauses : 'Leading the movement' and 'Wangari Maathai' won the Nobel Prize. The verb in the first class has no tense while the won in the second clause has tense [past tense].

The verb with tense is known as 'finite verb' and the clause that has a finite verb is known as 'finite clause'. In the same way, the verb that has 'no' tense is known as non-finite verb [leading] and the clause is called 'non-finite clause'.

Non-finite clause depends on the finite clause for its tense.

Leading the movement, Wangari Maathai won the Nobel Prize

↓ Non-finite clause ↓ Finite clause

We should note that a non-finite clause has no subject, and we only can decide the tense of a non-finite clause from the finite clause.

A. Underline the non-finite clauses in the following sentences.

1. Born in London, he became the citizen of U.K.
2. Having done his homework, he went out to play.
3. Recognized by his boss, he got an appreciation letter.
4. Encouraged by his father, Ravi got distinction in his final examination.
5. With the tree grown tall, we get more shade.
6. We left the room and went home to search for the books.
7. Do we have the money to buy that car?
8. We were not able to get away until now.
9. Having read the book, I returned it to the library.
10. Jumping on his horse, the farmer rode to the market.

B. Observe how the following sentences have been rewritten to include non-finite clauses.

1. Vincent Van Gogh, <u>who was born in Holland in 1853</u>, is one of the world's most famous painters.

   Born in Holland in 1853, Vincent Van Gogh is one of the world's famous painters.

2. <u>Although his talent was unrecognized throughout his life</u>, it was much appreciated after his death.

Although unrecognized throughout his life, his talent was much appreciated after his death.

3. After he had failed in every career he had attempted, Van Gogh first turned to art to express his strong religious feelings.

   Having failed in every career he had attempted, Van Gogh first turned to art to express his strong feelings.

Rewrite the following sentences to include non-finite clauses.

1. After he had decided to become a painter, in about 1880, he started to paint studies of peasants and miners.
2. During the next few years, which are known as his 'Dutch period', he produced paintings with rather dark greenish-brown colours.
3. In 1886, when he went to Paris to visit his brother Theo, he was immediately attracted to the Impressionist work he saw there. He decided to stay in Paris and continued his painting there.
4. He was encouraged by Pissaro to use more colour in his pictures and his subsequent paintings were bright and immensely colourful.
5. After Van Gogh had moved to Arles in the south of France, in 1888, he worked frantically.
6. This frenzied activity, which was interrupted by bouts of deep depression and despair, produced the majority of his most famous paintings.
7. One of these, which is called Self Portrait with Bandaged Ear, shows Van Gogh. He was wearing a bandage after he had cut off his ear. A year later, in 1890, he committed suicide.
8. A lot is known about Van Gogh's life and his feelings because of the hundreds of letters, which were written by him to his brother Theo and others.
9. His brother always encouraged him in his work because he believed in Van Gogh's genius. He was the person closest to Van Gogh.

II. Reported speech

Apart from the ground rules that are laid down for reporting in traditional grammar books, there are certain other principles that are to be followed to make the speech appealing.

Suppose you want to tell somebody what Ram said. There are two ways of doing this:

You can repeat Ram's words (direct speech).

Ram said, 'I am feeling ill.'

Or you can use reported speech:

Ram said that he was feeling ill.

It is not always necessary to change the verb in reported speech. If you report something and the situation hasn't changed, you need not change the verb to the past:

Direct : Neelima said, 'My new job **is** very interesting.'

Reported : Neelima said that her new job **is** very interesting.

(The situation hasn't changed. Her job is still interesting.)

Direct : Ravi said, 'I **want** to go to New York next year.'

Reported : Ravi said that he **wants** to go to New York next year.

(Ravi still wants to go to New York next year.)

You can also change the verb to the past:

Neelima said that her new job **was** very interesting.

Ravi said that he **wanted** to go to New York the following year.

The past simple (did/saw/knew etc.) can usually remain the same in reported speech, or you can change it into past perfect (had done/had seen/had known etc.):

Direct : Ravi said: 'I woke up feeling ill, so I didn't go to work."

Reported : Ravi said (that) he woke up feeling ill, so he didn't go to work.

or Ravi said (that) he had woken up feeling ill, so he hadn't gone to work.

Look at the following conversation and notice how it is reported.

NHK Radio : How is peace connected to a good environment?

Wangari Maathai : Many wars that are fought in the world are fought over natural resources. Some wars are fought because the environment is so degraded that it is not able to support communities and so they fight over the little that is left. Others are fought because some people want to take a lot of the resources, to control them, and to keep many other people out.

Reported speech of the above conversation:

NHK Radio asked Wangari Maathai how peace was connected to a good environment.

She answered that many wars that were fought in the world were fought over natural resources. Some wars were fought because the environment was so degraded that it was not able to support communities and so they fought over the little that was left. Others were fought because some people wanted to take a lot of the resources, to control them, and to keep many other people out.

A. Write the following in Reported Speech:

NHK Radio : What is the one thing we can do ?

Wangari Maathai : For me, my greatest activity is to plant a tree. I think that a tree is a wonderful symbol for the environment and when we plant a tree we plant hope. We plant the future for ourselves, for our children, for the birds. We plant something that will last, long after we are gone.

____

____

____

____

____

B. Report the following dialogue:

Man : I'm doing a survey on shopping habits.

Woman : OK. As long as it doesn't take long.

Man : How often do you eat hamburgers?

Woman : Never. I'm a vegetarian. I don't eat any animal products.

Man : Right! Can I just ask you a personal question? Are you wearing leather shoes?

Woman : Yes, I am.

Man : Don't you think that's rather hypocritical?

Woman : No, not really.

Man : Oh, that's amusing.

Writing

You have read the interview with Wangari Maathai. You know how and what type of questions have been asked by the interviewer. Imagine that you have decided to interview someone concerned with environment. You may include the following:

1. issues relating to the environment
2. the causes
3. actions that could be taken to save the environment

Write an imaginary interview.

B Reading

Or will the Dreamer Wake?



Out in the East the jungle listens
The tigress, plaintive, growls in pain,
The great trees hear her breathing, shaking
Inside her still, the new lives wait,
These cubs could be the last ones ever
To freely live and roam and mate.
Our grandchild knows the tiger never
Or will the dreamer wake?



Far in the North the white bear snuffles
Down in her lair the gleaming snow
She waits for all the life she's making
Outside the crashing glaciers grow.
These cubs could be the last cubs ever
To freely live and roam and mate.
Our grandchild knows the white bear never
Or will the dreamer wake?

There in the West the song thrush warbles
She weaves her nest to hold her clutch
A long wait now to find a partner



The eggs are laid, there are not much.

These chicks could be the last ones ever

The last to fly and sing and mate.

Our grandchild knows the song thrush never

Or will the dreamer wake?



Deep in Ocean South the whale swims

Her song of birthing fills the seas

Thousands of creatures wait the moment

The solemn birth that they will see.

This child could sing the final whale song

The last to make the oceans shake.

Our grandchild never hears its mystery

Or will the dreamer wake?

Here in the centre, four directions gather

The path ahead leads up or down

Is this our last bright new world birthing?

Is this our waving as we drown?

This could be our last true moment

Knowing the truth, our choices make.

Our grandchild asks "That was the moment!

And did the dreamer wake?"

by Medora Chevalier

About the author

Medora Chevalier is a 21st century poet. She is a well-known writer of present day. She writes about contemporary themes. In this poem - Or will the Dreamer Wake? she writes about how the animals would become extinct if they are not protected.

Glossary

plaintive (*adj*)	:	sad
snuffle (*v*)	:	to breathe noisily
gleaming (*adj*)	:	shining softly
glacier (*n*)	:	a large mass of ice which usually moves slowly down a mountain
warbles (*v*)	:	to sing with a high continuous but quickly changing sound
birth fills (*n*)	:	the process of giving birth to a baby
solemn (*adj*)	:	very serious and not happy

Comprehension

Answer the following questions.

1. Why does the poet say that these cubs could be the last ones ever to freely live and to roam and mate?

2. 'She waits for all the life she's making'. What does the poet convey through this line?

3. Why does the thrush weave her nest?

4. 'The child could sing the final whale song,' says the poet. Why does she say so?

5. The poet says 'This could be our last true moment' (last stanza). Is it true? In what way(s)?

6. What do you think the poem is about?

7. What does the grandchild in this poem symbolize?

8. Who is the dreamer here? Who is being referred to?

9. What according to you is the poem 'Or Will the Dreamer Wake' about? Justify your answer quoting lines from the poem.

Listening

Listen to the talk by an environmentalist on saving the trees and tick (✓) the correct options that will complete the statements.

1. The Himalayas are affected by________________________________.

   a) environmental pollution   b) melting of snow

2. Himalayas are protected____________________________________.

   a) by hugging trees   b) by stopping deforestation

3. The name of the movement that started in 1970s and 1980s is_______________.

   a) the resistance to the destruction of forests

   b) Chipko movement

4. The person who started the movement is________________________________.

   a) Sunderlal Bahuguna   b) Mahatma Gandhi

5. Chipko means ____.

   a) to embrace   b) putting the bodies in the way of the contractors' axes.

Study Skills

Read the following essay and fill the columns in the table given after it with the correct information.

Pollution in India

Pollution in India is very high and thus it is one of the most polluted countries in the world. The reasons for high pollution in India can be attributed to the fact that it is the largest emitter of carbon dioxide. Coal powered plants and increased number of vehicles on the roads are also increasing pollution. With the economy of India growing, pollution in India is also growing.

Air, water, environment, sound and soil can all be contaminated. Air contamination leads to air pollution. Similarly water pollution, environment pollution, sound pollution and soil pollution are caused due to the pollutants in them. Each of these pollutions will affect the people in their own ways.

Air pollution: If the level of pollutants in the air is in such quantities that are injurious to human, animal and plant life then we can say air pollution has taken place. Air pollution is caused due to a variety of reasons like increased number of vehicles, smoke from burning fuels and factories. Industrialization and modernization are to be blamed for the present situation of air pollution. Industries such as thermal power plants, cement, steel, refineries, petrochemicals and mines emit chemical pollutants into the air causing air pollution. The air pollution is causing reduction of ozone layer which is important to protect earth from ultra violet rays that come from the sun.





Water Pollution: Water is being contaminated by various foreign matters. Water is thus losing its quality. Water is polluted in various ways. It can be polluted by industrial waste, agricultural waste, and landfills. Nearly 80% of wastages from cities and towns in India is diverted to rivers. In this way rivers are getting polluted and water is becoming unfit for

usage by human beings. Aquatic animals are also dying due to this pollution. Sewerage water is also directed into the rivers which cause development of various bacteria in the water making them not even suitable for bathing.



Noise pollution: Noise pollution is mainly caused by transportation and construction system. Noise pollution not only causes damage to the environment but shows negative effect on human health. Human beings who are exposed to noise pollution will develop high BP,stress, hearing loss, sleep disturbances and aggression. Using noise barriers, driving the vehicles slowly, using special tyres etc can help lower sound pollution. The problem of noise pollution should be paid more attention. Though noise pollution is a major issue, no laws are existing in many cities of the world to control it.

Noise pollution in seas and oceans is also increasing due to ship traffic and oil drilling. This is affecting the hearing sense of animals.

Soil pollution: Soil is being polluted by pesticides, oil and fuel dumping, landfill wastes, industrial wastes etc. Chemical wastes from factories are being directly dumped on the soil and it is contaminating the soil. Increasing urbanization, decrease in agricultural lands, increase in domestic wastage, agricultural activities, industrial activities are all contributing to soil pollution in India. Plastic factories, chemical plants, oil refineries, animal farms, coal fired power plants, nuclear waste, disposal activities are the main sources of soil pollution. Effects of soil pollution are dangerous. They may cause acid rains which can kill trees and other plants. It disrupts the balance of nature. Soil pollution is also dangerous to wild life. Pesticides used more than required can damage the crops and poison birds, animals and fishes.



Sl.No	Type of pollution	Causes of pollution	Sources of pollution	Damages caused by pollution	Possible solutions or remedies

C Reading

A Tale of Three Villages

1. Koko Village, Nigeria



Mr. Sunday Nana, his wife and four small children live in Koko Village, Nigeria . The village is like any other African village-picturesque, colourful and noisy. The Nana family's house too, is the same as all the other houses in the village, with mud walls and a rusting corrugated iron roof, and with children and chickens sharing the compound.

There is one difference, however. Outside Mr. Nana's front are three large empty metal drums, the bright red paint now flaking away, but the skull and crossbones symbol clearly visible on each. And in a clearing 200m away from the village, next to a stream that the villagers get their drinking water from, is an enormous pyramid of identical drums, reaching to the sky. Some of them are badly corroded, their slimy contents of various colours - grey, dark green, bright orange, etc. - leaking out, down, on to the baked African earth and into the stream. Some have fallen down and rolled - or been rolled by playful children - into the bush. Some are smoking in the midday heat. Some are swelling, as if their contents are bursting to get out. Some have already burst.

"They came on a Wednesday," said Sunday, "Many, many big lorries. They took all day unloading them. No-one told us what was in them. They gave the Chief a brown paper bag-I saw him smiling as the lorries drove away. This was five years ago. Then three months ago, one of the brightest boys in the village - Thomas Agonyo - started university in Lagos. He came home one weekend with a new Chemistry book, and spent all day looking at the drums and writing things down and talking to himself and shaking his head. We all thought he had gone mad. Then he called a meeting of the village and told us that the drums contained

poisonous chemicals. He said they had come from Italy. But I don't know where that is. Is it in Europe?”

Mr. Sunday Nana stopped, frowning, a troubled look on his face, "In the last five years, 13 people have died in this village, my own elder brother one of them. They have been in pain, terrible pain. We have never seen deaths like that before. Lots of our children are sick. We have asked the Government to take the drums away, but they do nothing. We have written to Italy, but they do nothing. The Chief says we should move our houses to another place. But we have no money to buy land. We have no choice. We have to stay here. “And they” ------ pointing to the mountain of death in the clearing - "are our neighbours."

Comprehension

I. Answer the following questions.

1. Why were the large empty drums placed outside Mr. Nana's house?
2. What harm can the pyramid of identical drums cause to the villagers?
3. Why was the Chief smiling as the lorries drove away?
4. Was Thomas Agonyo correct in his findings? Justify your opinion.
5. Why didn't the people move from their place?
6. There is a repetition of sentences with 'some' in the passage. Read the passage again and write down the sentences and the function of 'some' in each one of them. Do you find any other repetitions in the passage? If yes, mention it.

II. Choose the correct answer.

1. Nana's house is_______________

   a) picturesque, colourful and noisy.

   b) with mud walls and a rusting corrugated iron roof.

2. ____________ is visible on the empty metal drums.

   a) bright red paint flaking away

   b) skull and crossbones symbol

3. The important conclusion Thomas Agonyo gave is that____________________

a) the drums had come from Italy.

b) the drums contained poisonous chemicals.

III. Write the adjectives or adjective phrases that describe the happy and gloomy situations in the village.

Grammar

Quantifiers as the name implies are a type of determiners which denote imprecise quantity. They differ from numbers or numerals which indicate precise quantity.

Example:

I've got **some** apples in my basket and **some** water in my bottle.

I haven't got **any** apples in my basket, nor **any** water in my bottle.

Generally quantifiers are used before nouns.

Some, any, all, no, no one, both, each, every, several are some of the quantifiers.

"Some" is usually thought of as the positive counterpart to "any" in many circumstances.

"Any" can be used before countable and uncountable nouns usually in questions and negative sentences.

Example:

1. Are you bringing **any** friends with you?
2. I am bringing **some** friends with me.

Quantifiers come before nouns. Some of the quantifiers you find in the text are: some, any, no. You also find numerals. Pick out the nouns along with quantifiers and numerals and write them down and analyze the meaning they convey.

Fill in the blanks appropriately with the following quantifiers: *no, any, all, some, each, several* and *every*.

1. ____________ordinary person is bothered about climatic changes. If we talk of____________ changes, people look at us as if we don't have ____________ work. In fact , it is such a grave problem that ____________ person has to think about. ____________scientists feel alarmed because the ozone layer is depleting. In addition, ____________ people believe that the global warming is creating climatic problems. But ____________single individual shows ____________ concern for it.

2. ___________meteorologists predict that the world will get warm between 2 to 4 degrees Celsius by the year 2030. The scientists believe that ___________year___________ polar ice will melt and cause rainfall, increase in the sea level and also temperature will be affected.___________people disagree with the theory that the human activity is having an effect on the world's climate.___________scientists need to monitor the Earth's atmosphere and ___________human beings need to care for the air, water and plant life that influence world's weather.

3. People who disagree with the theory that there is a direct relationship between the human activity and climate believe that the world climate has gone through ___________ changes since the earth and its atmosphere first formed. So for___________argument there is a counter argument. ___________ individual differs with the other in ___________ way or the other.

2. Ponnimanthuri Village, India



"I can remember the time," she said wistfully, "when all the fields around this village were green and the harvests good". Her outstretched arm described a complete circle as she stood in the morning sun. "Then they built those monsters, those……." Her voice spluttered in anger as she shook her fist at a collection of ominous-looking black buildings on the horizon, covered in a low-lying shroud of thick smoke. "They said that factories need leather to make shoes, handbags and clothes. They said our menfolk would get jobs. They said we would all become rich."

We stood silent, each thinking our own thoughts. Yes, they told you all that. But there is so much they didn't tell you. They didn't tell you that to change animal skins into leather - which they call tanning - uses as many as 250 different chemicals, including heavy metals such as cadmium , arsenic and chromium. They didn't tell you that these chemicals are discharged into the environment from those chimney stacks and fall to earth for miles around, polluting the earth below. They didn't tell you that this would poison your fields, so that nothing will grow.



"They didn't tell us that the chemicals would be dumped in open fields and into our rivers," sighed Vijayasama. We had been thinking the same thoughts. "They didn't tell us that our women would have to walk ten kilometres every day. They didn't tell us that we would get ulcer and sores on our bodies. They didn't tell us…" Her voice trailed off. There is so much they didn't tell you, I thought.

"We don't buy leather shoes or leather handbags or leather clothes," she said.

Glossary

outstretched (*v*)	:	pulled out to full length
trailed off (*phr. verb*)	:	became gradually quieter and then stopped

I. Answer the following questions.

1. The people in this village were affected by chemical factories. Where, in your opinion, should the factories be built? Why?
2. If it is necessary to build factories near the villages, what precautions should be taken to keep the villagers safe?
3. The narrator said at the end, "There is so much they didn't tell you, I thought"-what was that so much that was not told, according to you?

Grammar

Write the following sentences in reported speech.

1. "I can remember the time." she said wistfully, "when all the fields around this village were green and the harvests good."
2. "They said that factories need leather to make shoes, handbags and clothes. They said our men folk would get jobs. They said we would all become rich."

3. Vorobyov Village, Ukraine (formerly USSR)



"It happened on April the 26th 1986. I remember the date because it was my mother's birthday. We heard the explosion early in the morning. We didn't worry, because there had been explosions before from Chernobyl. But this one was bigger. Everyone stopped what they were doing and listened. Then we ran out into the garden. We could see a cloud of white smoke coming from the nuclear reactor." Natasha Revenko wiped her hands nervously on her apron. Tears came to the corners of her eyes, and slid slowly down her pinched, pale cheeks.



"It was a Saturday," she went on, still wiping her hands on her apron. "It was a lovely warm day, and the children played outside all weekend. Even when the dust began to fall, they still played outside. They picked up handfuls of it and threw it at each other, laughing. It was Wednesday before the loudspeaker van came to the village, telling us to keep our children indoors and not to touch the radioactive dust. They also told us to wash down our houses and roads with water. A week later the children began to vomit. Their hair fell out. They couldn't eat. They grew so thin, and sores appeared all over their little bodies. Two weeks after that, all three died - all three on the same day." She broke down now and cried quietly, as she had done so many times before. "They're buried over there." She pointed to the church graveyard. "Lots of village children are. And adults."

I touched her gently on the shoulder, leaving her to her bitter-sweet memories, and walked on through the silence. It was a ghost town. No one lived there anymore. They had either died or been forcibly evacuated. The fields were barren. Nothing grew. Nothing ever would again. There was no bird-song. No rabbit peered at me. No cow endlessly chewed. No horse neighed.

Natasha caught me up as we boarded the bus marked MOSCOW. "Thank you for coming with me," She said. "I wanted to see the graves and the house again, before I die."

Glossary

apron (*n*)	:	a piece of clothing that covers the front part of your clothes and is tied around your waist
radioactive dust (*n*)	:	the dust that comes out of a radioactive reaction

Answer the following questions.

1. What measures should the government have taken when the nuclear reactor was installed beside the village?
2. What havoc can radioactive dust cause?
3. Pick out the words/expressions/images that describe the tragedy caused by the radioactive dust.
4. What is the common theme that runs through the assorted narratives presented under the title 'A Tale of Three Villages'? Substantiate your answer with evidences from the three Texts?

Writing

Out of the three villages you have read about, choose one village of your choice (you may also choose a completely different one). You are a T.V. reporter. You need to go to one of the villages and from there you have to report orally to the news channel what all you find there. How would you report?

Write the script — the dialogue between you and the T.V newsreader. The beginning is given below.

T.V. News Reader : Our correspondent reports from Koko village - What is the situation there? How do you find the village? What are the people around saying?

Project Work

Talk to your elders about life fifty years ago. Talk to them as to how the plants, animals and water bodies were cared for or not cared. Seek the views of the elders and fill in the table and present it before the class.

Sl.No	Items	Status 50 years ago	Present status	Changes happened	Possible causes	How to protect or recover the environment
1.	Plants					
2.	Animals					
3.	Waterbodies					
4	Air pollution					

Based on the information you have gathered in the last column of the table, discuss in groups how best the youngsters can help save/ protect the environment. List the specific recommendations.

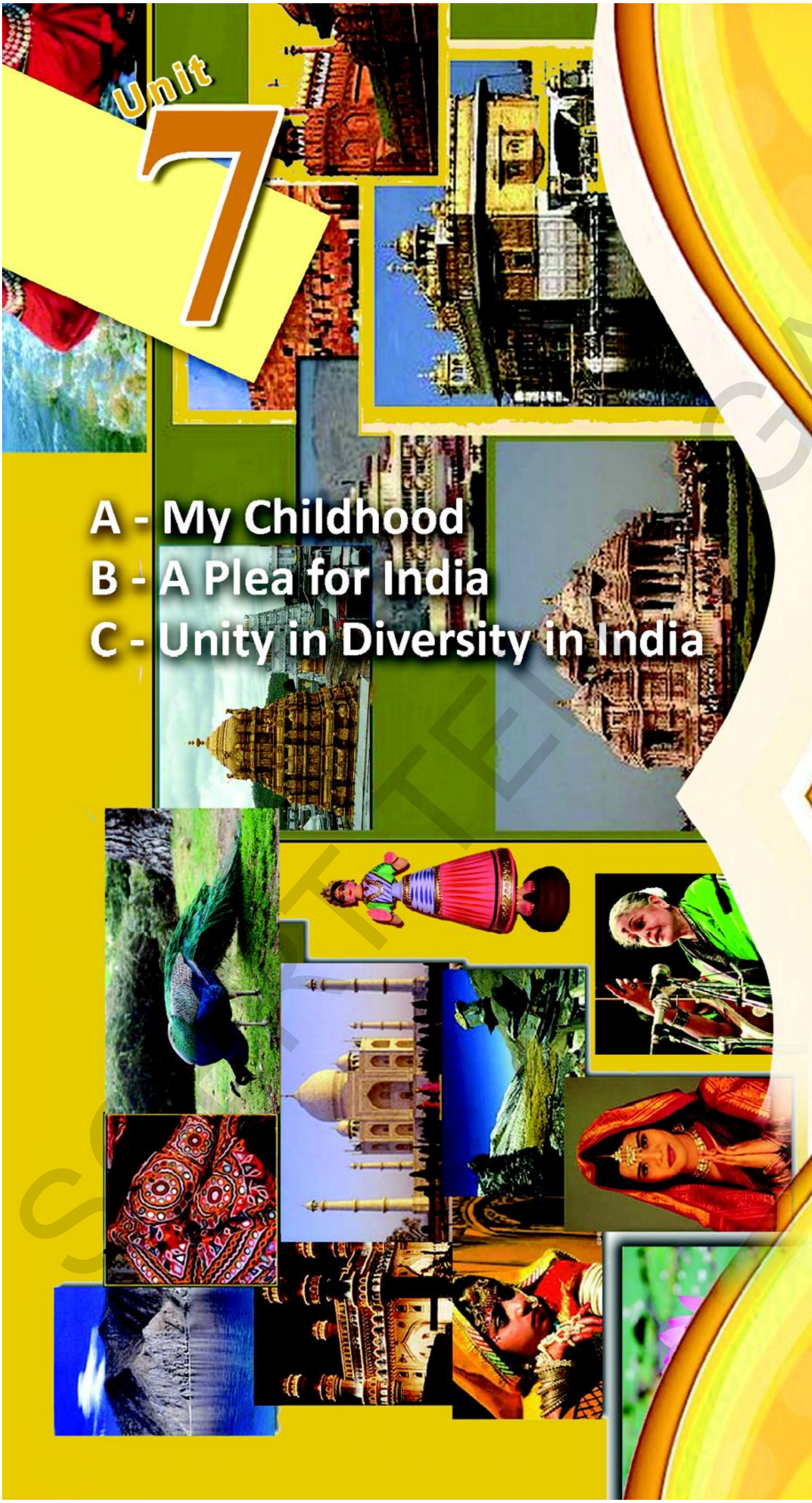
Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A. Environment			
B. Or will the Dreamer Wake?			
C. A Tale of Three Villages			
Vocabulary: I was able to			
• replace the underlined words in the sentences with the words from the box that have the same meaning.			
• say what the persons are called.			
• fill in the blanks with appropriate forms of the words underlined.			
• pick the meanings of the word underlined.			
Grammar: I was able to			
• underline the non-finite clauses.			
• rewrite the sentences to include the non-finite clauses.			
• write the sentences in reported speech.			
• report the dialogue.			

Indicators	Yes	Somewhat	No
• fill in the blanks.			
• write the sentences in reported speech.			
Writing: I was able to			
• write an imaginary interview.			
• write a spoken discourse between the newsreader and me.			
Listening and Speaking:			
I listened and was able to tick the correct options to complete the statements.			
Study Skills:			
I was able to fill the columns in the table given in study skills.			
Project Work:			
I was able to seek the views of the elders on how the plants, animals and water bodies were cared for or not cared.			
I was able to discuss in our group how best the youngsters can help/ save/ protect the environment by giving specific recommendations.			



Unit 7

Nation and Diversity

A - My Childhood

B - A Plea for India

C - Unity in Diversity in India

7. Nation and Diversity

Look at the picture and answer the questions that follow.



1. What does the picture signify?

2. Do you experience the theme reflected in the picture in your real life? If not, what may be the possible reason for this?

Oral Discourse: Talk on - "Unity in diversity is the spirit of our nation."

A Reading

Read the following extract from Wings of Fire, where the former President of India speaks of his childhood.

My Childhood

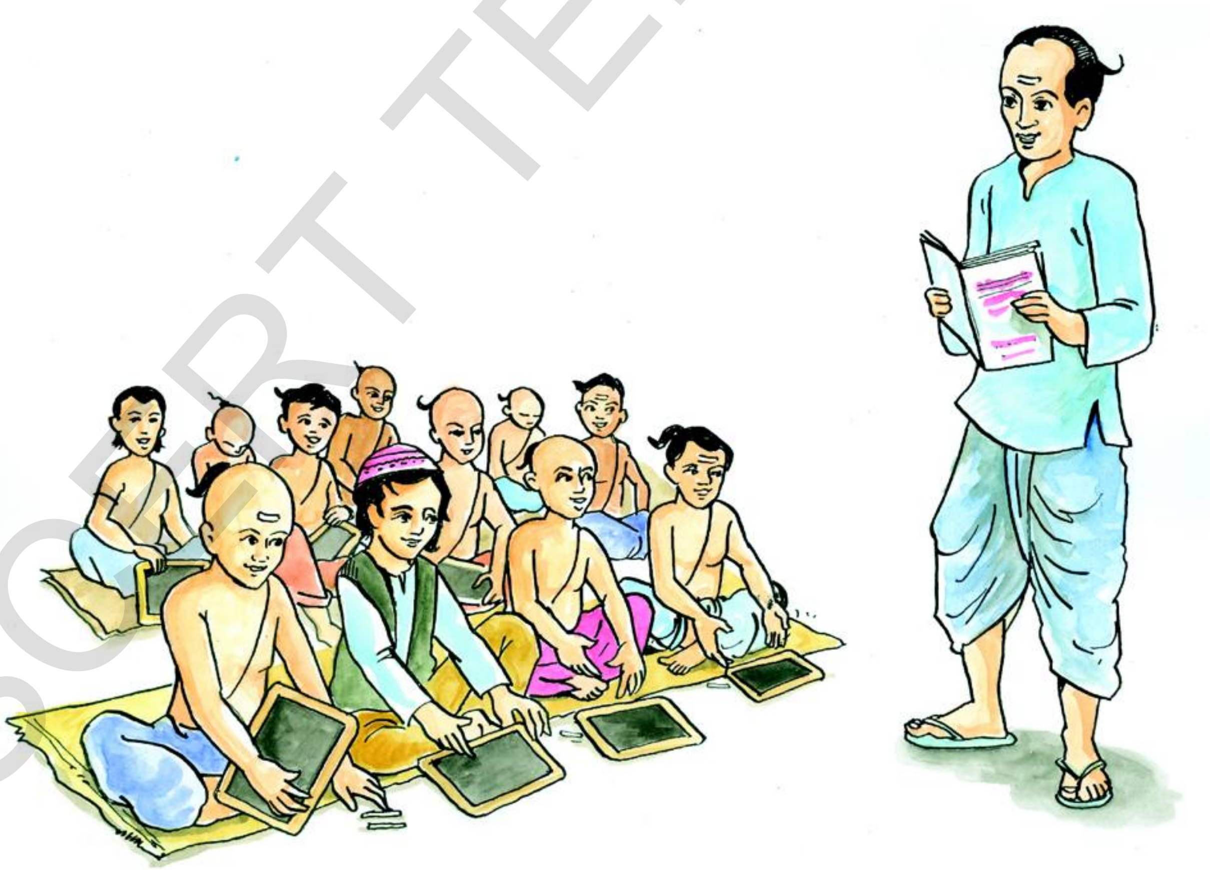
I was born into a middle - class Tamil family in the island town of Rameswaram in the erstwhile Madras State. My father, Jainulabdeen , had neither much formal education nor much wealth; despite these disadvantages, he possessed great innate wisdom and a true generosity of spirit. He had an ideal helpmate in my mother, Ashiamma. I do not recall the exact number of people she fed every day, but I am quite certain that far more outsiders ate with us than all the members of our own family put together.

I was one of the children - a short boy with rather undistinguished looks, born to tall and handsome parents. We lived in our ancestral house, which was built in the middle of the nineteenth century. It was a fairly large pucca house , made of limestone and brick, on the Mosque Street in Rameswaram. My austere father used to avoid all inessential comforts and luxuries. However , all necessities were provided for, in terms of food, medicine or clothes. In fact, I would say mine was a very secure childhood, both materially and emotionally.



The Second World War broke out in 1939, when I was eight years old. For reasons I have never been able to understand, a sudden demand for tamarind seeds erupted in the market. I used to collect the seeds and sell them to a provision shop on Mosque Street. A day's collection would fetch me the princely sum of one anna. My brother -in-law Jallaluddin would tell me stories about the War which I would later attempt to trace in the headlines in Dinamani. Our area, being isolated, was completely unaffected by the War. But soon India was forced to join the Allied Forces and something like a state of emergency was declared. The first casualty came in the form of the suspension of the train halt at Rameswaram station. The newspapers now had to be bundled and thrown out from the moving train on the Rameswaram Road between Rameswaram and Dhanuskodi. That forced my cousin Samsuddin, who distributed newspapers in Rameswaram, to look for a helping hand to catch the bundles and, as if naturally, I filled the slot. Samsuddin helped me earn my first wages. Half a century later, I can still feel the surge of pride in earning my own money for the first time.

Every child is born, with some inherited characteristics, into a specific socio-economic and emotional environment, and trained in certain ways by figures of authority. I inherited honesty and self-discipline from my father; from my mother, I inherited faith in goodness and deep kindness and so did my three brothers and sister. I had three close friends



in my childhood - Ramanadha Sastry, Aravindan and Sivaprakasan. All these boys were from orthodox Hindu Brahmin families. As children, none of us ever felt any difference amongst ourselves because of our religious differences and upbringing. In fact, Ramanadha Sastry was the son of Pakshi Lakshmana Sastry, the high priest of the Rameswaram temple. Later he took over the priesthood of the Rameswaram temple from his father; Aravindan went into the business of arranging transport for visiting pilgrims; and Sivaprakasan became a catering contractor for the Southern Railways.

During the annual Shri Sita Rama Kalyanam ceremony, our family used to arrange boats with a special platform for carrying idols of the Lord from the temple to the marriage site, situated in the middle of the pond called Rama Tirtha which was near our house. Events from the Ramayana and from the life of the Prophet were the bedtime stories my mother and grandmother would tell the children in our family.

One day when I was in the fifth standard at the Rameswaram Elementary School, a new teacher came to our class. I used to wear a cap which marked me as a Muslim, and I always sat in the front row next to Ramanadha sastry, who wore the sacred thread. The new teacher could not stomach a Hindu priest's son sitting with a Muslim boy. In accordance with our social ranking as the new teacher saw it, I was asked to go and sit on the back bench. I felt very sad, and so did Ramanadha Sastry. He looked utterly downcast as I shifted to my seat in the last row. The image of him weeping when I shifted to the last row left a lasting impression on me.

After school, we went home and told our respective parents about the incident. Lakshmana Sastry summoned the teacher, and in our presence, told the teacher that he should not spread the poison of social inequality and communal intolerance in the minds of innocent children. He bluntly asked the teacher to either apologize or quit the school and the island. Not only did the teacher regret his behaviour but the strong sense of conviction Lakshmana Sastry conveyed ultimately reformed this young teacher.

On the whole, the small society of Rameswaram was very rigid in terms of the segregation of different social groups. However, my science teacher Sivasubramania Iyer, though an orthodox Brahmin with a very conservative wife, was something of a rebel. He did his best to break social barriers so that people from varying backgrounds could mingle easily. He used hours with me and would say, "Kalam, I want you to develop so that you are on par with the highly educated people of the big cities."



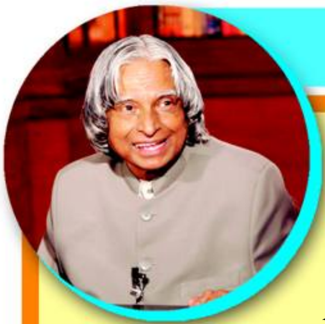
One day, he invited me to his home for a meal. His wife was horrified at the idea of a Muslim boy being invited to dine in her ritually pure kitchen. She refused to serve me in her kitchen. Sivasubramania Iyer was not perturbed, nor did he get angry with his wife, but instead, served me with his own hands and sat down beside me to eat his meal. His wife watched us from behind the kitchen door. I wondered whether she had observed any difference in the way I ate rice, drank water or cleaned the floor after the meal. When I was leaving his house, Sivasubramania Iyer invited me to join him for dinner again the next weekend. Observing my hesitation, he told not to get upset, saying, “Once you decide to change the system, such problems have to be confronted.” When I visited his house the next week, Sivasubramania Iyer’s wife took me inside her kitchen and served me food with her own hands.

Then the Second World War was over and India's freedom was imminent. "Indians will build their own India," declared Gandhiji. The whole country was filled with an unprecedented optimism. I asked my father for permission to leave Rameswaram and study at the district headquarters in Ramanathapuram.

He told me as if thinking aloud, "Abul! I know you have to go away to grow. Does the seagull not fly across the sun, alone and without a nest?." He quoted Khalil Gibran to my hesitant mother, "Your children are not your children. They are the sons and daughters of Life's longing for itself. They come through you but not from you. You may give them your love but not your thoughts, for they have their own thoughts."

By A.P.J Abdul Kalam

About the author



Dr. Avul Pakir Jainulabdeen Abdul Kalam, was born on 15th October 1931 at Rameswaram in Tamil Nadu. He was responsible for the evolution of ISRO's launch vehicle programme, particularly the PSLV configuration and for the development and operationalisation of AGNI and PRITHVI missiles and for building indigenous capability in critical technologies through networking of multiple institutions. In his literary pursuit, four of Dr. Kalam's books - "Wings of Fire", "India 2020 - A Vision for the New Millennium", "My Journey" and "Ignited Minds - Unleashing the power within India" have become household names in India and among the Indian nationals abroad. Dr. Kalam received honorary doctorates from 30 universities and institutions. He was awarded the coveted civilian awards - Padma Bhushan (1981) and Padma Vibhushan (1990) and the highest civilian award Bharat Ratna (1997). Dr. Kalam became the 11th President of India on 25th July 2002.

Glossary

erstwhile (*adj*)	:	former
undistinguished (*adj*)	:	not very interesting, successful or attractive
ancestral (*adj*)	:	of grandparents /forefathers
austere (*adj*)	:	simple and plain
orthodox (*adj*)	:	following closely the traditional beliefs and practices of a religion
summon (*v*)	:	to order somebody to come to you
conviction (*n*)	:	the act of finding somebody guilty of crime
segregation (*n*)	:	the policy / act of separating people

conservative (*adj*) : opposed to great/sudden social change

rituals (*n*) : a series of actions, specially as a part of religious ceremony

perturb (*v*) : to make worried/ anxious

confront (*v*) : to deal with a problem/ situation

optimism (*n*) : a feeling that good things will happen

Comprehension

I. Answer the following questions.

1. What were the problems faced by Kalam in his childhood?
2. "______that forced Samsuddin to look for a helping hand." What does 'that' refer to?
3. " I filled the slot." What does the sentence mean?
4. If one wants to bring a change in the social system , what qualities should one possess?
5. Events from the Ramayana and from the life of the Prophet were the <u>bedtime stories</u> my mother and grandmother would tell the children in our family.

   Choose the most appropriate meaning for the underlined phrase from the options given below.

   a) stories told by the bed side b) stories told on the bed c) stories told before going to sleep
6. " Your children are not your children …." What does it mean ? Do you agree or disagree with the statement? Give reasons.
7. As children, none of us ever felt any difference amongst ourselves because of our religious differences and <u>upbringing</u>.

   Choose the most appropriate meaning for the underlined word from the options given below.

   a) education b) cared and trained c) food and shelter

8) Read the text and attribute the characteristics given in the box to the following women .

conservative , sociable, kind , secular, generous, simple, tolerant, adamant, orthodox

a) Subramania Iyer's wife b) Ashiamma

9. Identify the features of the text " My childhood".

   i) Type of text

   ii) Reflections on the text

   iii) Anecdotes in the text

Vocabulary

I. Fill in the blanks with suitable words often confused given in brackets.

1. Samsuddin helped me earn my first __________(wages / income).
2. He received a proportion of his______________(wages/ income) from selling tamarind seeds.
3. He is _____________(innocent / ignorant) about technology.
4. However he was found___________________(innocent/ ignorant)of any crime.
5. He lost all the wealth he had ___________________ (inherited / acquired) from his father because he ________________ (acquired / inherited) bad habits.
6. People from different backgrounds could _____________(mix/ mingle)easily. _____________________(mixed/mingled) group of people do not come to an agreement.
7. People in Rameshwaram were very______________(rigid/ adamant) in terms of segregation of different social groups . Subramania Iyer ______________(rigidly/ adamantly) opposed it.
8. The car collided with a _________________(stationary/ stationery) vehicle when we were going to buy some ________________ from the book stall.
9. She was _____________ (envelop/ envelope) in a huge white towel.
10. We sent an airmail _______________(envelop/ envelope) abroad.
11. The floor was ________________(laid/ lied) with a newspaper.
12. He _________________(laid/ lied) many times.

II. Tick (✓) the appropriate meaning of the underlined word in each sentence below.

1. Kalam's father possessed great innate wisdom and a true generosity of spirit.

   a) hospitality   b) nobility   c) kindness

2. A sudden demand for tamarind seeds erupted in the market.

   a) started   b) came up   c) appeared suddenly

3. Our family arranged boats for carrying idols of the Lord from the temple to the marriage site, situated in the middle of the pond.

   a) place   b) ceremony   c) feast

4. The new teacher could not stomach a Hindu priest's son sitting with a Muslim boy.

   a) imagine   b)permit   c)tolerate

5. He looked utterly downcast as I shifted to my seat in the last row.

   a)lonely   b) sad   c) disappointed

6. Sastry bluntly asked the teacher to either apologise or quit the school.

   a) immediately   b) angrily   c) plainly

7. The small society of Rameswaram was very rigid in terms of the segregation of different social groups.

   a) strict   b)firm   c) strong

8. Sivasubramania Iyer was not perturbed, nor did he get angry with his wife.

   a) disturbed   b) disappointed   c) pleased

9. India's freedom was imminent.

   a) expected   b) necessary   c) certain

Grammar

I. Read the following paragraph and note the underlined words.

. . . On the whole, the small society of Rameswaram was very rigid in terms of the segregation of different social groups. However, my science teacher Sivasubramania Iyer, though an orthodox Brahmin with a very conservative wife, was something of a rebel. He did his best to break social barriers so that people from varying backgrounds could mingle easily.

Notice the underlined words or phrases in the above paragraph. They are called linkers or discourse markers. Noticing and understanding discourse markers help learners to understand the logical structure of what they read and listen to, the order of events and the attitude of the speaker or writer and what they refer to.

Think of the following.

1) What makes the writer use the linker ' on the whole' in the above paragraph? Give reasons.

2) What purpose does the linker 'however' serve in the paragraph?

3) What does the writer emphasize by using the linker ' though'?

4) Why did the writer use the linkers?

A. Here is a list of linkers. Some of them can be used synonymously. Refer to a dictionary and group them in the following table according to the function they perform in a sentence or discourse.

firstly,	equally,	besides,	later,	on the other hand,
to sum up,	on the contrary,	furthermore,	as a result,	yet,
thirdly,	thus,	still,	suddenly,	in the same way,
nevertheless,	therefore,	at the same time,	hence,	all the same,
subsequently,	so,	likewise,	secondly,	meanwhile,
moreover,	similarly,	consequently,	however,	

Sl. No	Function	Linkers
1	Indicating addition	
2	Contrasts	
3	Result	
4	Indicating sequence in time	
5	Indicating a parallel(similarity)	
6	Ordering points	

B. Fill in the blanks with appropriate choices from brackets.

1. I don't want to go to a restaurant;_______________ ***(besides / as a result),*** we can't afford it.
2. A career in IT field is lucrative;_____________ ***(similarly / at the same time),*** it is stressful and it can even be harmful to one's health.
3. I understand your problems;______________ ***(although / however),*** I can't help you.
4. Transportation has developed a lot in India;______________ ***(likewise / whereas),*** the trade too has improved.
5. Some of the students scored low ranks in the exams;________________ ***(so that / consequently),*** the teacher arranged a series of remedial classes.

C. Complete the following paragraph by choosing the appropriate linking words.

next, for example, however, secondly, finally, thirdly

Linking words help us in many ways in writing._____________, they help us in presenting our ideas in a meaningful way._______________, they help us to introduce and develop the main idea of the paragraph._______________, they help us to illustrate and add supporting details._____________, they help us in moving from one idea to another by binding one sentence with another.___________, they help us to understand the ideas presented in the paragraph.______________, using too many linking words ruins the structure and coherence of the paragraph.

D. Join the following sentences using the linkers given in brackets.

1. There were freezing temperatures. They trekked for hours. (in spite of)
2. It's an interesting city. We're going to visit it again. (such … that)
3. We booked a holiday. We had very little money. (although)
4. The tour guide was informative. We didn't need to read our guidebook. (so … that)
5. He didn't like water. He booked a cruise. (In spite of the fact that)
6. Preachers preach many good things. Many of them do not practise what they preach. (though/eventhough)
7. Jainulabdeen had no formal education and no wealth. (neither….nor)
8. The continental dimensions of the country account for the variations and diversities . There are several religious sects and beliefs.(besides).

II. Passive voice without agent.

Observe the following sentences taken from the text.

I was born.

Emergency was declared.

I was asked to go and sit on the back bench

You might have learnt in your previous classes about active and passive voice constructions. Though the above sentences are in the passive, the agent is not mentioned.

The agents are not mentioned in the following situations.

- When the agent is obvious
- When the agent is not known
- When it is not desirable to reveal the identity of the agent

Pick out from the text some more passive constructions without agents and give reasons why the agent is not mentioned.

1.

2.

3.

4.

5.

III. Editing

Edit the following paragraph. It has some errors in the areas like punctuation, spelling, tense, prepositions, articles.

he told me as if thinking aloud abul i know you have to go away to grow did the seagull not fly toward the son alone without a nest he quotes Khalil Gibran to my hesitant mother your children are not your children they are sons and daughters of lifes longing to itself they come to you but not from you you may give them love but not your thoughts for they have there own thoughts

Writing

I. Diary entry

Imagine that you were one of the students who witnessed the humiliation done to Kalam in the classroom. Reflect on the incident and write your emotions in your diary.

II. In the lesson , Kalam gave a brief description of his heritage.

Kalam says," I don't recall the exact number of people she(his mother) fed every day , but I am quite certain that far more outsiders ate with us than all the members of our family put together."

This shows the heritage of hospitality and kindness.

Kalam says, "Events from the Ramayana and from the life of the prophet were the bedtime stories my mother and grandmother would tell the children in our family".

This shows the heritage of secular spirit.

Read the entire text and identify the aspects related to the heritage of Kalam and his village.

III. Here is a letter that Moses wrote to his friend Ravi from the United States of America. Imagine yourself as Ravi and give a reply.

St.John's Enclave,
5-7/9,
St.Pauls Avenue,
Washington D.C.
June 27, 2013.

Dear Ravi,

I am really excited to write to you after a long time. Hope this letter finds you in a cheerful mood.

Here is some good news for you . That means , I would like to visit India sometime between October and November and stay there at least for a month and would like to visit your place.

Since I am coming to India for the first time , I would like to know about the people, their way of dressing, the food they take, the festivals they celebrate, the music and dance they like, etc. In fact, I have read about Indian culture through books and internet. But I would like to have some authentic information from you.

Hope I can hear from you soon.

Convey my greetings to your family.

Yours lovingly,
Moses Bridge

To
Ravi.K
S/o Bose,
10-92, Narayanaguda,
Hyderabad,
India - 500029.

Listening

Listen to an extract from the speech by A.P.J Abdul Kalam, at IIIT Hyderabad on 27th September 2011 - read by your teacher.

I. Now answer the following questions.

1. Who were the three great minds with whom the speaker worked?

2. What dreams did Kalam talk about?

3. India realised its first vision of freedom in 1857. (True / False)

4. We must be strong not only as_____________ but also as _______________

5. Who is the father of nuclear material?

Oral Activity

I. Role play

Read the episode of ill-treatment meted out to Kalam in paragraphs 6 and 7. Understand the characters involved in the episode. Take the roles of the new teacher, Kalam, Ramanadha Shastry, Jainulabdeen and Lakshmana Sastry. Picturize the episode in your mind and create appropriate dialogues and role play it.

II. Group discussion

Conduct a group discussion on how 'national festivals' promote national integrity. You may use the following points for discussion.

a) kind of festival

b) nature of celebration

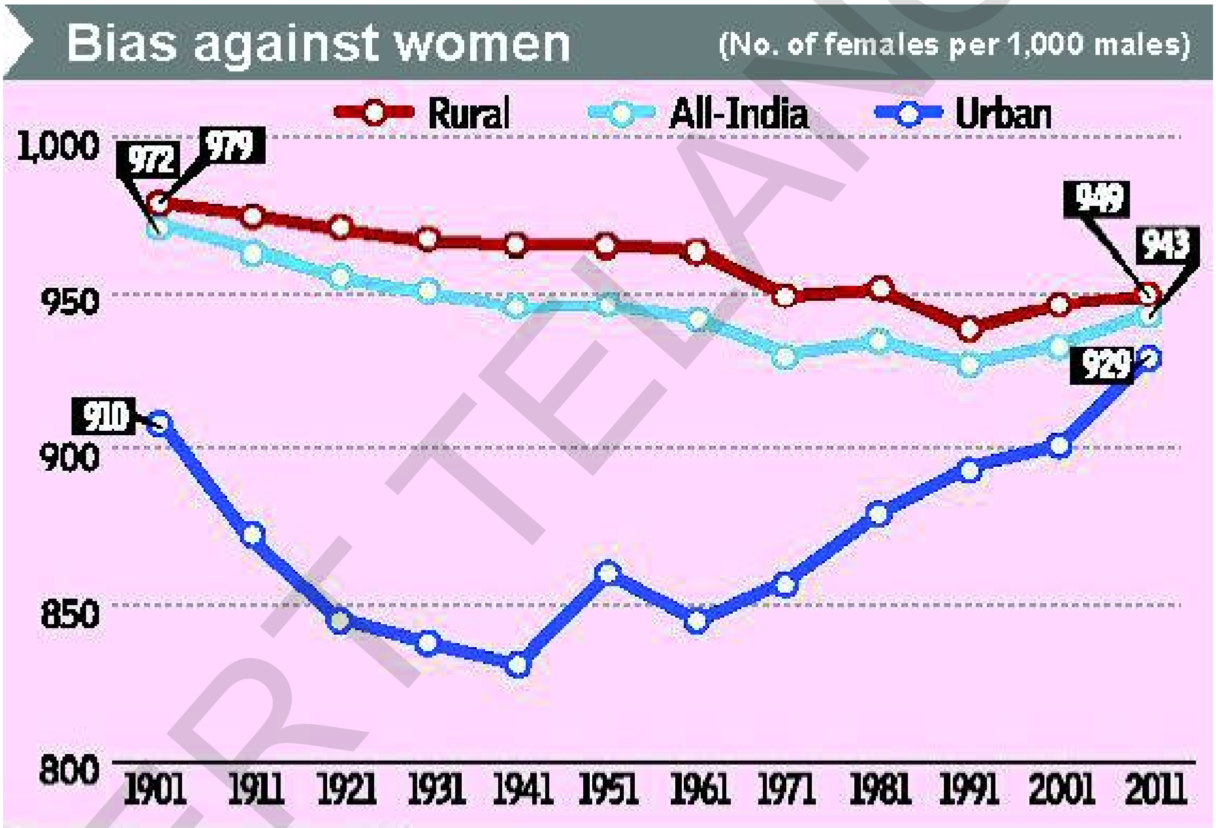
c) secular aspect of celebration

Points to remember

- Each group will have a moderator to monitor / regulate the discussion.
- Each member of a group should take his/her turn and speak clearly, briefly and pin-pointedly and use polite language.
- While speaking make eye contact with others.
- Give time for the others and listen to them.
- If a member wants to say or add a point, he/she has to raise his/ her hand and politely seek permission of the moderator.
- The moderator has to connect the ideas expressed by the members and finally sum up.

Study Skills

The following graph shows the female-male ratio in rural and urban areas comparing with the national average. Read the following graph and write a paragraph comparing the female-male ratio in rural and urban areas in India comparing with the national average. Comment on the reasons and its consequences.



Source: National Sample Survey

B Reading

A Plea for India

We, Indians, are proud to be a strong nation,
our roots, we declare , cannot be shaken.
Then why these fights,
which leave us in poor plight?
Irrespective of our region,
forget the castes,
which makes us lose our charm.
Let's ignore the selfish call of each region,
and listen for once to the call of the nation.
Why do we spend our time bickering
when so many tasks need finishing?
Don't we have better things to do
than indulge in creating problems anew?
Is all this violence needed
with the people being cheated?
Who will return this only son
whom she loves a ton?
Who will bring back his brother
whose ashes he is still to gather?
Where has all the love gone
which resided in the heart of all?
There is no reason to be proud,
and be on high cloud.
We have to go a long way,
we have to think seriously,
else we end up miserably.

Then let our minds throw out the rot,
and devote our time to pious thoughts.
Let us control the riots,
which leave us with no choice,
but to hang our heads in shame,
and say we have miserably failed.
We have the power to win,
so why not end this din?
Let us unite,
and fight against those who incite.
Let us not be misled,
by those who want to see us dead.
We are a strong united nation,
all we need is a bit of dedication.

Glossary

plight (*n*) : a difficult or sad situation

bicker (*v*) : argue about things that are not important

pious (*adj*) : showing a deep respect for God and religion

din (*n*) : a loud / unpleasant noise that lasts for a long time

incite (*v*) : encourage somebody to be violent by making angry

Comprehension

Answer the following questions.

1. What do fights put us in?
2. Why does the poet use the expressions 'proud to be a strong nation' and 'hang heads in shame' at the same time?
3. Who are cheats ? Who are being cheated?
4. What are the tasks to be finished according to the poet?
5. What is the central idea of the poem ?

C Reading

Unity in Diversity in India

India, a country of many ethnic groups, is a land of myriad languages, a veritable babel of tongues and numerous modes of apparel. For the most part, the continental dimensions of the country account for these variations and diversities. Besides, there are several religions, sects and beliefs. But there are certain common links and uniting bonds that people have sought to develop in order to achieve the eminently desirable goal of unity amidst diversity.

It is true that superficial observers are likely to be bewildered by the astonishing variety of Indian life. They fail to discover the one in many, the individual in the aggregate; the simple in the composite. With them the whole is lost in its parts. What is needed is the superior interpretation, synthesis of the power of the mind that can give rise to a vision of the whole.



A keen penetrating insight will not fail to recognise the fundamental unity beneath the manifold variety in India. The diversity itself, far from being a damaging cause of disunity and weakness, is a fertile source of strength and wealth. Sir Herbert Risely has rightly observed: "Beneath the manifold diversity of physical and social types, languages, customs and religions which strike the observer in India, there can still be discerned a certain underlying uniformity of life from the Himalayas to Cape Comorin."

From his long and first-hand experience in India, Vincent A. Smith says that the civilisation of India "has many features which differentiate it from that of the other regions



of the world, while they are common to the whole country in degree sufficient to justify its treatment as a unity in the history of human, social and intellectual development."

Even the early Indian history unmistakably shows that the political consciousness of the people has from the very early times, grasped the whole of India as a unit and assimilated the entire area as the theatre of its activities. India is not a mere geographical expression, nor is it a mere collection of separate people, traditions and conventions. India is much more than this. The best proof lies in the fact that Indian history has quickened into life.

India has many races, castes, sub-castes, nationalities and communities, but the heart of India is one. We are all heirs to a common and rich culture. Our cultural heritage consists of our art and literature as they flourished centuries ago. Our cultural heritage serves as a bond of unity between people of different faiths and creeds.

The streams of different cultures have flowed into our subcontinent to make us what we are and what we will be. There were Dravidians in India before the coming of the Aryans and Hinduism is a blend of the cultures of the North and the South.

India has one hundred and fifty dialects, and twenty two recognised regional languages, but Hindi, like English, has come to stay as the lingua franca of our nation. From Kashmir to Kanyakumari and from Mumbai to Nagaland, Hindi is now understood and is recognised as the national language of India.



India has a rich cultural heritage. We are inheritors of several grand treasures in the fields of music, fine arts, dance, drama, theatre and sculpture. Our sages and seers have left behind a tradition of piety, penance, spiritual greatness, conquest of passion, etc. Our scriptures are the storehouses of spiritual wisdom. Our saints aspired to the realisation of the infinite. We have inherited great spiritual values contrasted with which the materialistic progress of the West appears insignificant.

The West has to learn a lot from India, and it has now been realised when people in the United States and Europe are turning to the Indian way of life. Indian yogis and maharishis, musicians and spiritual leaders have all attracted them in a big way. A significant move to project India's cultural unity has been the holding of Festivals of India in various parts of the world. The West is fast inclining towards our spiritual values which include meditation and contemplation, charity and love, universal brotherhood and fear of God, piety and unselfishness, control of passions and peace of mind.





Our cultural unity is further exemplified by the temples of the South and of Khajuraho, the caves of Ajanta and Ellora, which are shining examples of India's proficiency in sculpture and architecture. Our music has come to enjoy worldwide popularity.

Indian classical music, like the Indian dances, is built on the concept of ragas and talas. Each raga is regarded appropriate to a certain time of the day or the night. There are believed to be about 250 ragas in common use in the North as well as in the South. In the modern

times, people like Ravi Shankar have taken Indian music to the West and thus bridged the gap between the music of the East and the West.



Other significant features of India's cultural unity are the variety, colour and the emotional richness of its dances. The country abounds in tribal dances, old-dances as well as classical dances of great virtuosity. Throughout India, dance is regarded not merely as an accompaniment to social intercourse, but also as a mode of aesthetic expression and spiritual realization.

The great symbol of dance is Shiva, the Cosmic Dancer, depicted in sculpture and poetry as Nataraja. Similarly, the classical theatre in India has a history of more than two thousand years. It was performed in palaces and in temples. The classical plays combined music and dance. Tragedy was, and is, still discouraged otherwise; the range of themes covered is wide.

It is this strand of cultural unity running through the country that we are heir to, and to which people in the West are increasingly turning now. It is up to the younger generation to uphold this torch of cultural unity for the rest of the world to see, follow and emulate, and not get dazed by the superficial prosperity and material achievement of the West, where man has set foot on the Moon in his quest for space travel, but finds himself isolated in his own society and community.

Glossary

ethnic (*adj*)	:	connected with / belonging to a nation, race or people that shares a cultural tradition
myriad (*adj*)	:	an extremely large number of
babel (*n*)	:	the sound of many voices talking at a time
penetrate (*v*)	:	go into / through
discern (*v*)	:	to know / recognize or understand

convention (*n*)	:	the way in which most people do
blend (*v*)	:	to mix two or more substances together
dialects (*n*)	:	the forms of a language that are spoken in one area
sages (*n*)	:	wise people
seers (*n*)	:	people who claim that they can see what is going to happen in the future
piety (*n*)	:	showing a deep respect for (esp: for god / religion)
penance (*n*)	:	voluntary self-punishment for wrongdoing
contemplation (*n*)	:	the act of thinking deeply

Comprehension

I. Answer the following questions.

1. What do you understand by the expression' Unity in diversity'?
2. Which aspect is Smith commenting on?
3. Pick out the factors that contribute to Unity in Diversity?
4. Why did the writer use the statement ' It is a mere collection of separate people'. Give reasons.
5. 'Hindi is now understood and recognised as the national language of India'. Do you agree or disagree with the author? Give reasons.

Vocabulary

I. Read the following words / phrases and find the words/ phrases from the text which convey the same meaning.

1. myriad ______________________________
2. synthesis ______________________________
3. diversity ______________________________

4. dialects ______________________

5. saints ______________________

II. Read the phrases and find the suitable words equivalent to them from the text.

a) a part of country ______________________

b) try to do ______________________

c) develop quickly ______________________

d) behave in a particular way ______________________

e) a very sad event ______________________

Writing

I. Fill in the table with the most appropriate dance form related to each state and the occasion on which it is performed.

Sl. No	Name of the State	Dance form
1.	Telangana	______________________
2.	Andhra Pradesh	______________________
3.	Punjab	______________________
4.	Karnataka	______________________
5.	Kerala	______________________
6.	Orissa	______________________
7.	Tamil Nadu	______________________

II. Develop a write up on any one of the dance forms of India.

Remember to focus on the following points.

1. The area it belongs to
2. Its importance
3. Description of the dance

Project Work

Collect the data from different families in your area about the festivals they celebrate . You may use the following table to collect the information.

Sl. No	Name of the head of the family	Festivals they celebrate: belonging to their religion	Festivals they celebrate: belonging to other religion	Why they celebrate	Special food they eat on the occasion	Special clothes they wear on the occasion

Discuss in groups how the data in the Table given above supports the concept of unity in diversity. You may also discuss if there are some other ways that too may help strengthen this unity. Write a report and present it before the class.

____

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Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	**Yes**	**Somewhat**	**No**
Reading: I read and comprehended the text:			
A. My Childhood			
B. A Plea for India			
C. Unity and Diversity in India			
Vocabulary: I was able to			
• fill in the blanks with suitable words (words often confused)			
• identify the appropriate meaning of the underlined word.			
• identify the words and phrases having the same meaning.			
• find the suitable words from the text.			
Grammar: I was able to			
• identify the linkers used in a paragraph.			
• classify the linkers depending on their functions.			
• choose the appropriate linker in different sentences.			
• use suitable linkers and fill in the blanks in a paragraph.			
• join pairs of sentences using given linkers.			
• observe sentences in passive without agent.			

Indicators	Yes	Somewhat	No
• pick out some more passive constructions without agent from the text.			
• edit the paragraph in the areas like punctuation, spelling, tense, etc.			
Writing: I was able to			
• write a diary entry.			
• give a reply to the letter of Moses.			
• collect data and prepare a write up on a dance form.			
Listening and Speaking:			
I listened to a speech given by Kalam and answer the questions.			
I was able to create appropriate dialogues and role play.			
I was able to participate in a group discussion on national festivals.			
Study Skills:			
I was able to write a paragraph comparing the female-male sex ratio.			
Project Work:			
I was able to collect the data from different families in my area about the festivals and talk about the concept of unity in diversity in our festivals.			

Unit 8

Human Rights



A - Jamaican Fragment

B - Once upon a Time

C - What Is My Name?



8 . Human Rights

Read the following statement and answer the questions that follow.



1. What does this statement speak about?
2. Do you agree or disagree to the statement? Justify.
3. Have you ever witnessed any incidents in contrast to the above statement? Tell your class.

Oral Discourse: Debate - "Children should not have equal dignity and rights as adults."

A Reading

Jamaican Fragment

Everyday, I walk a half-mile from my home to the tramcar lines in the morning and from the lines to my home in the evening. The walk is pleasant. The road on either side is flanked by red and green-roofed bungalows, green lawns and gardens. The exercise is good for me, and now and then, I learn something from a little incident. One morning, about half-way between my front gate and the tram track, I noticed two little boys playing in the garden of the more modest cottages. They were both very little boys, one was four years old perhaps, the other five. The bigger of the two was a sturdy youngster, very dark, with a mat of coarse hair on his head and coal-black eyes. He was definitely a little Jamaican — a strong little Jamaican. The other little fellow was smaller, but also sturdy — he was white, with hazel eyes and light-brown hair. Both were dressed in blue shirts and khaki pants. They wore no shoes and their feet were muddy. They were not conscious of my standing there, watching them; they played on. The game, if it could be called a game, was not elaborate. The little white boy strode imperiously up and down, and every now and then shouted imperiously at his bigger playmate. The little brown boy shuffled along quietly behind him and did what he was told.

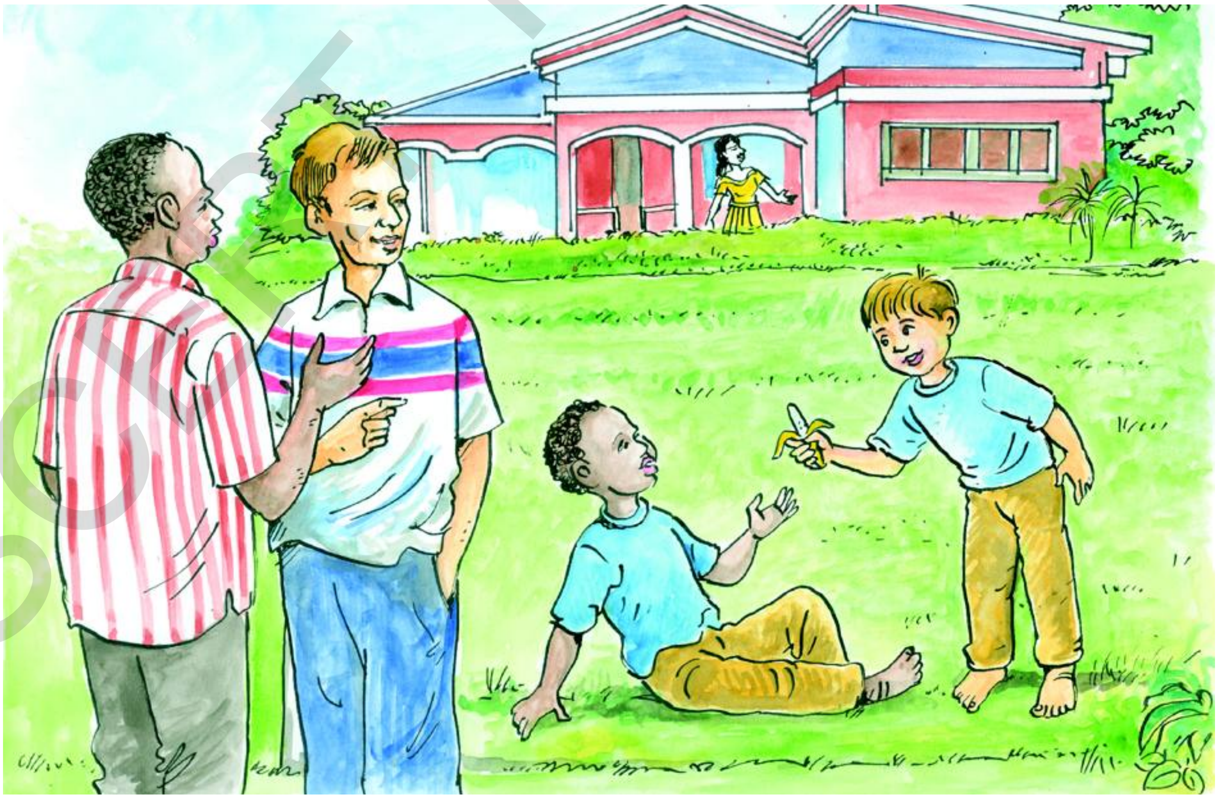


'Pick up that stick!' The dark boy picked it up. 'Jump into the flowers!' The dark boy jumped.

'Get me some water!' The dark boy ran inside. The white boy sat down on the lawn.

I was amazed. Here before my eyes, a white baby, for they were little more than babies, was imposing his will upon a little black boy. And the little black boy submitted. I puzzled within myself as I went down the road. Could it be that the little dark boy was the son of a servant in the home and therefore had to do the white boy's bidding? No. They were obviously dressed alike, the little dark boy was of equal class with his playmate. No. They were playmates, the little dark boy was a neighbour's child. I was sure of that. Then how was it that he obeyed so faithfully the white boy's orders?

Was it that even as a boy he sensed that in his own country he would be at the white man's beck and call? Could he, at his age, divine a difference between himself and the white boy? And did the little white youngster, so young, such a baby, realize that he would grow to dominate the black man? Was there an indefinable quality in the white man that enabled his baby, smaller and younger than his playmate, to make him his slave? I could find no answer. I could not bring myself to believe such a thing, and yet, with my own eyes I had seen a little dark boy take orders from a little white boy — a little white boy, obviously his social equal, and younger and smaller. Were we, as a race, really inferior? So inferior that even in our infancy we realised our deficiencies, and accepted a position as the white man's servant?



For a whole day I puzzled over this problem. For a whole day my faith in my people was shaken. When I passed by that afternoon the little boys were not there. That evening I thought deeply on the subject.

The next morning the boys were there again, and a man was standing at the gate watching them. I stopped and looked, just to see what the white boy was making his little servant do. To my utter astonishment the little dark boy was striding imperiously up and down the lawn, while the white youngster walked abjectly behind him.

'Get me a banana!' The little boy ran into the house and reappeared shortly with a banana. 'Peel it for me!' the little white boy peeled the banana and handed it to his dark master.

I saw it now. It was indeed a game, a game I had played as a child. Each boy took it in turn every alternate day to be the boss, the other the slave. It had been great fun to me as a youngster. I smiled as I remembered. I looked at the man standing by the gate. He was a white man. I remembered what I had thought yesterday. He, no doubt, I thought to myself, was wondering if the black race is superior to the white. I laughed gently to myself. How silly grown-ups are, how clever we are, how wonderfully able we are, to impute deep motives to childish actions! This man, I said to myself, will puzzle all day on whether the blacks will eventually rise and rule the world because he thinks he sees a little black boy realizing at a tender age his superiority over the white. I will save him from his puzzle. I will explain it to him. I went across to him.

'I know what you're thinking,' I said. 'You're thinking that may be the black race is superior to the white, because you just saw the little dark youngster on the lawn ordering the little white boy around. Don't think that; it's a game they play. Alternate days one is the boss, the other the servant. It's a grand game. I used to play it and may be so did you. Yesterday I saw the little white boy bossing the dark one and I worried all day over the dark boy's realisation of his inferiority so young in life! We are silly, we grown-ups, aren't we?'

The man was surprised at my outburst. He looked at me smiling. 'I know all about the game,' he said. 'The boys are brothers — my sons.' He pointed to a handsome brown woman on the verandah who had just come out to call in the children. 'That's my wife', he said.

I smiled. My spirit laughed within me. This is Jamaica, I said in my heart, this is my country — my people. I looked at the white man. He smiled at me. 'We'll miss the tram if we don't hurry,' he said.

By A.L.Hendricks

About the author

Arthur Lemière Hendriks (1922-1992) was a Jamaican poet, writer, and broadcasting director (known as Micky Hendriks in his broadcasting career). He was born in 1922 in Kingston, Jamaica, to a Jamaican father and a French mother. He was particularly well known for his contributions to the Christian Science Monitor, The Daily Gleaner, and BIM. He also contributed as a columnist and literary critic to the Daily Gleaner. He died in 1992 at the age of 69.

Glossary

be flanked by (*v*) : to have something on one or both sides

sturdy (*adj*) : strong and healthy

hazel (*adj*) : reddish/greenish brown

at one's beck and call : (*idiom*) be ready to do what someone asks

divine (*v*) : find out something by guessing

imperiously (*adv*) : haughtily

shuffled (*v*) : walked by dragging one's feet slowly along

bidding (*n*) : ordering

stride (*v*) : to walk with long steps

abjectly (*adv*) : completely without pride

impute (*v*) : claim that someone has done something unjustly

Comprehension

I. Answer the following questions.

1. 'I puzzled within myself,' says the narrator. What conclusion did he come to after this puzzling thought?
2. 'For a whole day my faith in my people was shaken.' What do you think was the writer's faith? Why was it shaken?
3. Why did the game next morning astonish the author? What did he see ?

4. The second day, the narrator smiled as he remembered something. What made him laugh?

5. Read the following sentences from the first paragraph:

   "…I noticed two little boys playing in the garden…"

   "The game, if it could be called a game, was not elaborate."

   From these two sentences, we can understand that the writer knows it is a game, but then why was he puzzled?

6. If the writer had seen the second day's game on the first day, what would he have thought about it?

7. Why did the white man feel surprised at the narrator's outburst? Eventually, he also smiled. Why?

8. Did the white man believe in white supremacy? How do you know?

9. How did the narrator come to the conclusion that grown-ups are silly?

10. How did the story begin? How did the writer take the story forward?

    What is the point of conflict? How did the story end?

    What are the characters you empathize with?

II. Read the following sentences. Some of them are not in accordance with the story. Tick (✓) these sentences.

1. The narrator was worried that even a very young white boy commanded the older black boy which indicated racial domination.

2. The black boy played the role of the servant on both the days and followed his brother's commands meekly.

3. The white boy who was younger of the two played the role of the master and the older boy who was a black played the role of the servant on the first day.

4. The narrator observed two boys playing a game one day when he was going for an evening walk.

5. The little white boy commanded the black boy to perform a few tasks which the black boy did obediently.

Vocabulary

I. Tick (✓) the correct meaning of the words underlined below.

1. The game, if it could be called a game, was not <u>elaborate</u>.

   a) simple b) detailed c) brief d) mysterious

2. The little boy strode <u>imperiously</u> up and down.

   a) politely b) respectfully c) humbly d) proudly

3. This man, I said to myself, will puzzle all day on whether the blacks will <u>eventually</u> rise and rule the world.

   a) gradually b) finally c) immediately d) temporarily

4. Could it be that the little dark boy was the son of a servant in the home and therefore had to do the white boy's <u>bidding</u>?

   a) advice b) instruction c) order d) suggestion

5. The white youngster walked <u>abjectly</u> behind him.

   a) submissively b) unhappily c) miserably d) secretly

II The following words/phrases describe the two boys in the story Jamaican Fragment.

four-year-old coarse hair five -year-old hazel eyes

1) Now look for the other words in the lesson that describe the two boys. Write your words in the appropriate column.

The White Boy	The Black Boy

2) Think of some other words that may be used to describe the characters of the white boy and the black boy.

III Read the following sentence.

The bigger of the two was a sturdy youngster, very dark, with a mat of coarse hair on his head and coal black eyes.

In the above sentence , the narrator described the hair and eyes of the boy in an effective way.

The expression 'a mat of coarse hair' is a metaphor.

A metaphor is a word / phrase used in an imaginative way to describe something or somebody in order to show that the two things have the same qualities and make the descriptions more effective.

Now **the hair of the boy** can also be described as **the hair of the boy is like a mat**.

A simile is a figure of speech that expresses the resemblance of one thing to another of a different category usually introduced by **like, as… as**.

A simile, like a metaphor, is also a comparison.The primary difference is that a simile contains the words **like, as, as….as** to compare two things while a metaphor simply suggests different (dissimilar) things as the same(similar).

Read the following paragraph and identify the similes and metaphors in it.

Sunitha was an exceptional student. She was good at sports and other co-curricular activities too. One day the teachers were talking about her. The maths teacher said fondly, "My Sunitha is the Shakuntala of our school." The science teacher said, "She is as clever as Kalpana Chawla and as hard working as Marie Curie. One day she will bring the Nobel prize to our country." The physical education teacher started singing the praises of Sunitha saying, "You know, she runs like a hare and swims like a fish. And in the boxing ring? She is a leopard. I must say she is the Mary Kom of our state." Unlike other teachers, the social studies teacher hated this girl as Sunitha belonged to the so-called 'lower caste'. She said, "Sunitha... a hare, a fish and …what is that? … a leopard. She is more an animal than a girl, I suppose." All other teachers said in unison, "Yes, she is an animal for animals that cannot understand the metaphor in a language."

Writing

I. Discuss in groups and write an essay on the 'Violation of Child Rights in Indian Society' based on your experiences / reading.

The following points may help you.

- What are the child rights?

- How are they violated?
- Reasons for violation
- Measures to be taken to prevent child rights violation
- Conclusion

Remember the following points.

- Collect ideas on the given theme.
- Sequence the ideas.
- Maintain coherence and cohesion.
- Use appropriate linkers.
- Give your point of view.

Study Skills

Study the following information given in the table and do the task given below it.

Over view of the Forms/Sites of Untouchability Practices in Rural India, by Degree of Prevalences in a Study done in 400 Villages.

More than 50% of Villages	45-50% of villages
• Denied entry into non-Dalit Houses • Prohibitions against food sharing • Denied entry into places of worship • Ill-treatment of women by other women	• Denied cremation in burial grounds • Denied access to water facilities • Ban on mariage processions • Not allowed to sell milk to cooperatives • Denied barber services • Denied laundry services • Ill-treatment of women by non-SC men
30-40% of villages	**25-30% of village**
• Schools-separate eating • Payment of wages : no contract • Denied entry into village shops • Denied work as agricultural labour • Cannot sell things in local markets • Denied visits by health workers • Separate seating in hotels • Separate utensils in hotels • Discriminatory treatment in police stations	• Separate seating in Panchayats • Separate seating in schools • Not employed in house building • Denied entry into police stations • Denied entry into PDS shops • Forced to stand before upper-caste men

20-25% of villages	**15-20% of villages**
. Paid lower wage rates for same work . Ban on festival processions on roads . Segregated seating in schools . Denied entry into private health clinics . Separate drinking water in the schools	. Cannot wear new/bright clothes. . Denied access to public roads/passage . Denied entry into primary health centres . Discriminatory relationship by non-SC teachers towards SC students . Discriminatory relationship by non-SC teachers towards SC teachers
10-15% of villages	**Less than 10% of villages**
. Denied entry into panchayat offices . Schools : SC teachers and non-SC students . Separate lines at polling booth . Discriminatory treatment in Primary Health Centres	. Denied access/entry to public transport . Cannot use bicycles on public roads. . Denied entry / seating in cinema halls . Compulsion to ssek blessing in marriages

Source : Ghanshyam shah, Harsh Mander, Sukhadeo Thorat, Satish Deshpande and Amita Baviskar, untouchability in Rural India : A survey conducted in 565 villages of 11 states, Sage Publications, 2006.

Now, using the information given above, analyse the following forms of untouchability in Rural India. Then prepare a brief report stating how Dalits are discriminated against .

1 List the places where Dalits are denied entry.

2 Where are Dalits separated from other castes ?

3 What are the prohibitions and bans imposed on Dalits?

Listening

Listen to your teacher telling you a story of a girl called Maya and say whether the following statements are True or False.

1. When Maya was born, all were happy. ( )
2. When Maya grew, she began to help her mother. ( )
3. Maya could not join her friends as she had a lot of work. ( )
4. Maya completed her graduation. ( )
5. If Maya were a boy, her parents would let her complete school education. ( )
6. Maya thinks that her life will be much different from that of her mother. ( )

Oral Activity

Imagine that on the occasion of 'Children's Day' your school is organizing a speech competition on the topic ' Education of girls for women's empowerment'.

Draft a speech and deliver it in the class.

The following points may help you in preparing the speech:

- Importance of girls' education
- gender bias and other problems in girls' education
- how to end bias towards girls

Remember the following points while delivering the speech:

- Maintain appropriate posture
- Modulate your voice using stress, pause and intonation
- Use appropriate gestures and facial expressions
- Maintain eye contact with the audience

B Reading

Once upon a Time

Once upon a time, son,
they used to laugh with their hearts
and laugh with their eyes:
but now they only laugh with their teeth,
while their ice-block-cold eyes
search behind my shadow.

There was a time indeed
they used to shake hands with their hearts:
but that's gone, son.
Now they shake hands without hearts:
while their left hands search
my empty pockets.

'Feel at home'! 'Come again':
they say, and when I come
again and feel
at home, once, twice,
there will be no thrice -
for then I find doors shut on me.

So I have learned many things, son.
I have learned to wear many faces
like dresses - home face,
office face, street face, host face,
cocktail face, with all their conforming smiles
like a fixed portrait smile.

And I have learned too
to laugh with only my teeth
and shake hands without my heart.
I have also learned to say, 'Goodbye',
when I mean 'Good-riddance';
to say ' Glad to meet you',
without being glad; and to say 'It's been
nice talking to you', after being bored.

But believe me, son.
I want to be what I used to be
when I was like you. I want
to unlearn all these muting things.
Most of all, I want to relearn
how to laugh, for my laugh in the mirror
shows only my teeth like a snake's bare fangs !

So show me, son,
how to laugh; show me how
I used to laugh and smile
once upon a time when I was like you.

by Gabriel Okara

About the author



Gabriel Okara is an African poet. He was born in 1921 in Nigeria. He was educated at Government College, Umuahia. His parents were not rich. He worked as a book binder and later as an information officer at Enugu. He also wrote plays and features for broadcasting and became a poet of outstanding ability. His poems appeared regularly in Black Orpheus. He has also written a novel called *Voice*.

Glossary

cock-tail (*n*) : a drink usually made from a mixture of two or more alcoholic drinks

conform (*v*) : to be and thinking the same way as most other people in a group or society; normally acceptable

portrait (*n*) : a painting, drawing or photograph of a person especially of the head and shoulders.

good - riddance (*n*) : a feeling of relief when an unwanted person leaves

muting (*adj*) : changing all the time; expressionless / not expressed in speech

fangs (*n*) : long, sharp teeth of some animals like snakes and dogs.

Comprehension

I Tick (✓) the option that will complete each of the following statements. In some cases more than one option may be possible.

1. In the first five stanzas the poet is talking about

   a) the honest and innocent world of children.

   b) the insincere world of adults.

   c) the difference between the past and the present.

   d) the old and the young.

2. The last four lines of the poem suggest

   a) hope.

   b) regret.

   c) a sense of loss.

   d) eagerness to learn.

3. The expression 'Ice-cold-block eyes' means

   a) The eyes are wet with tears.

   b) expressionless eyes.

   c) a state of lack of feelings.

   d) a dead man's eyes.

4. 'They' in line 4 of stanza 1 refers to

   a) people in the past.

   b) present day people.

   c) all adults .

   d) young children.

5. 'Their …….. eyes search behind my shadow' means

a) they avoid meeting his eyes.

b) they try to look at the darker side of the person.

c) they convey no emotions.

d) they try to see what is not there.

6. The poet has learnt

a) to shake hands.

b) the ways of the world.

c) to laugh.

d) to put on masks.

7. The poet wants to learn from his son because his son

a) is not corrupted by the ways of the world.

b) is more informed.

c) knows about good manners more than his father.

d) is more caring.

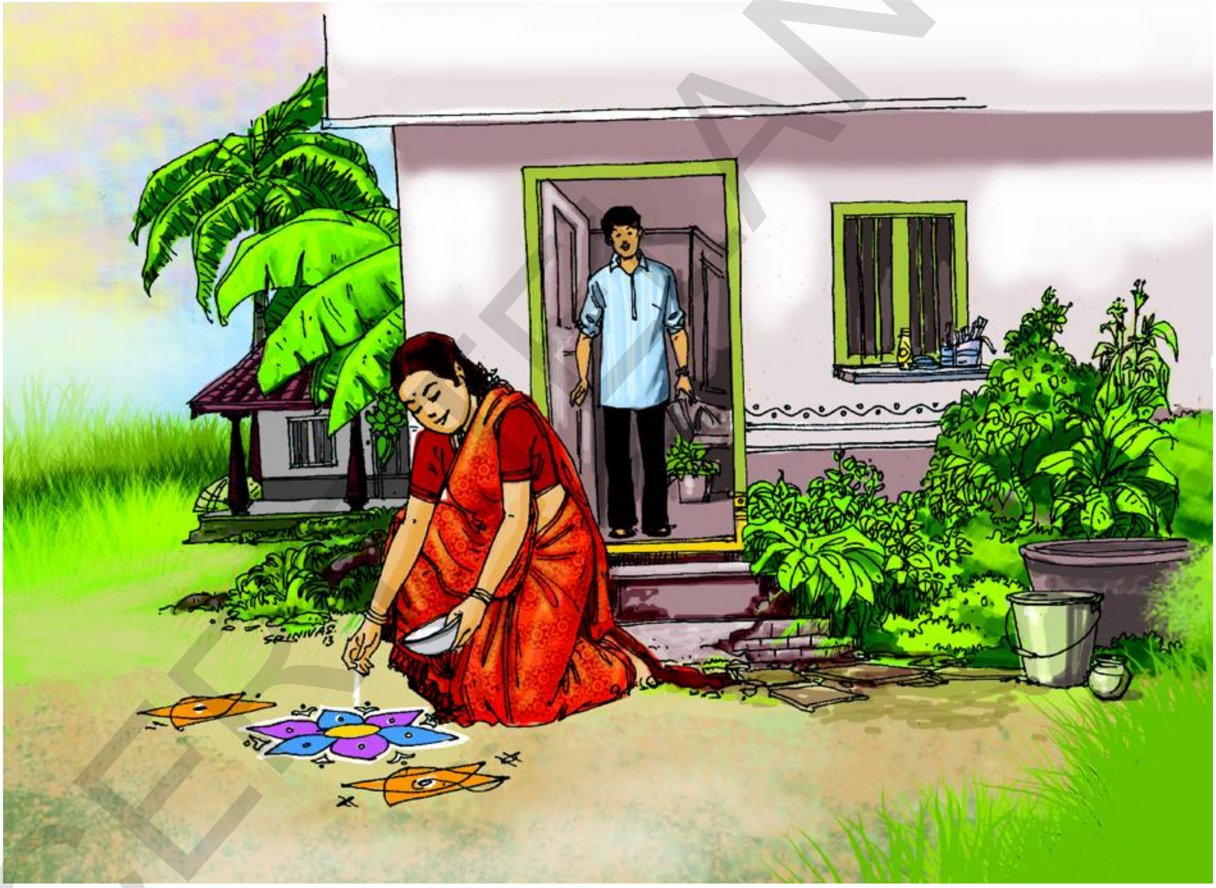
II Answer the following questions in a sentence or two each.

1. When did people shake hands with their hearts?
2. What is the poet crying over? What help does he want from his son?
3. "Most of all, I want to relearn
   how to laugh, for my laugh in the mirror
   shows only my teeth like a snake's bare fangs !"
   What does the poet mean by these lines?
4. What is the tone of the poem?
5. "Now they shake hands without hearts:
   while their left hands search
   my empty pockets."
   Why do the left hands search empty pockets now? What does this indicate?
6. The poet uses certain words to express frustration and sorrow. Identify these words.

C Reading

What Is My Name?

Have you noticed how your father calls your mother? Does he use her name or not? How do the neighbours address her? Does anyone address her by name? What about your grandmother? In this story, P. Sathyavathi describes how a woman forgets her own name since no one addresses her by name. How does a woman gain her identity— by name, by marriage, by motherhood, by education, by profession or by anything else? Read the story keeping these questions in mind.



A young woman, before being a housewife. A woman, educated and cultured, and intelligent, and capable, quick-witted, with a sense of humour and elegance.

Falling for her beauty and intelligence, as also the dowry which her father offered, a young man tied the three sacred knots around her neck, made her the housewife to a household and said to her, 'Look, *ammadu*, this is your home.' Then the housewife immediately pulled the end of her sari and tucked it in at the waist and swabbed the entire house and decorated

the floor with *muggulu* designs. The young man promptly praised her work. 'You are dexterous at swabbing the floor — even more dexterous in drawing the *muggulu*. *Sabash*, keep it up.' He said it in English, giving her a pat on the shoulder in appreciation. Overjoyed, the housewife began living with swabbing as the chief mission in her life. She scrubbed the house spotlessly clean at all times and beautifully decorated it with multi-coloured designs. That's how her life went on, with a sumptuous and ceaseless supply of swabbing cloths and *muggu* baskets.

But one day while scrubbing the floor, the housewife suddenly asked herself, 'What is my name?' The query shook her up. Leaving the mopping cloth and the *muggu* basket there itself, she stood near the window scratching her head, lost in thoughts. 'What is my name — what is my name?' The house across the road carried a name-board, *Mrs M Suhasini, M.A., Ph.D., Principal, 'X' College*. Yes, she too had a name as her neighbour did — 'How could I forget like that? In my scrubbing zeal I have forgotten my name — what shall I do now?' The housewife was perturbed. Her mind became totally restless. Somehow she finished her daubing for the day.

Meanwhile, the maidservant arrived. Hoping at least she would remember, the housewife asked her, 'Look, *ammayi*, do you know my name?'

'What is it, *amma*?' said the girl. 'What do we have to do with names of mistresses?' You are only a mistress to us — the mistress of such and such a white-storeyed house, ground floor means you.'

'Yes, true, of course, how can you know, poor thing?' thought the housewife.

The children came home from school for lunch in the afternoon. 'At least the children might remember my name' — the housewife hoped.

'Look here, children, do you know my name?' she asked.

They were taken aback.

'You are *amma* — your name is *amma* only — ever since we were born we have known only this, the letters that come are only in father's name — because everyone calls him by his name we know his name — you never told us your name — you don't even get letters addressed to your name,' the children said plainly. 'Yes, who will write letters to me?' Father and mother are there but they only make phone calls once in a month or two. Even my sisters are immersed with swabbing their houses. Even if they met me in some marriage or *kumkum* ceremony, they chatted away their time talking about new *muggulu* or new dishes to cook, but no letters!' The housewife was disappointed and grew more restless — the urge to know her own name somehow or the other grew stronger in her.

Now a neighbour came to invite her to a *kumkum* ceremony. The housewife asked her neighbour hoping she atleast would remember her name. Giggling, the lady said, 'Somehow or other I haven't asked your name nor have you told me. Right -hand side, white storeyed - house or there she is, that pharmaceutical company manager's wife, if not that, that fair and tall lady, that's how we refer to you, that's all.' That's all that the other housewife could say.

It's no use. What can even my children's friends say — they know me only as Kamala's mother or some aunty, now my respected husband — is the only hope — if anyone remembers it, it is only he.

During the night meal, she asked him, 'Look here, I have forgotten my name — if you remember it, will you please tell me?'

The respected husband burst out laughing and said, 'What is it, dear, never has it happened before, you are talking about your name today. Ever since we were married I have got used to calling you only as *yemoi*. You too never told me not to address you that way because you have a name of your own — what's happened now — Everyone calls you Mrs Murthy, don't they?'

'Not Mrs Murthy, I want my own name — what shall I do now?' she said in anguish.

'What's there, you choose a new name, some name or other,' the husband advised.

'Very nice — your name is Satyanarayana Murthy; will you keep quiet if I ask you to change your name to Siva Rao or Sundara Rao? I want my name only,' she said.

'It's all right, you are an educated woman — your name must be on the certificates — don't you have that much common sense — go and find out,' he advised her .

The housewife searched frantically for her certificates in the *almirah* — *pattu* saris, chiffon saris, handloom saris, voile saris, matching blouses, petticoats, bangles, beads, pearls, pins, *kumkum barinas*, silver plates, silver containers to keep sandalwood paste, ornaments all things arranged in an orderly fashion. Nowhere could she find her certificates. Yes — after marriage she had never bothered to carry those certificates here.

'Yes — I haven't brought them here — I shall go to my place, search for my certificates and enquire about my name, and return in a couple of days.' She asked for her husband's permission. 'Very nice! Must you go just for your name or what? If you go, who will scrub the house these two days?' said her lord. Yes, that was true — because she scrubbed better than the others. She had not allowed anyone else to do that job all these days. Everyone was busy with their own respective duties. He had his office — poor things, the children had

their studies to take care of. Why should they bother about this chore, and she had been doing it all along — they just didn't know how to do it, of course.

But still, how to live without knowing one's name? It was all right all these days since the question had not occurred to her; now it was really hard to live without a name.

'Just for two days you manage somehow or other — until and unless I go and get my name, I shall find it difficult to live,' she pleaded with her husband and managed to get out of the house.

'Why, dear daughter, have you come so suddenly? Are your children and husband all right? Why have you come alone?'

Behind affectionate enquiries of the father and the mother there was a strain of suspicion. Recollecting immediately the purpose of her visit, the housewife asked her mother most pitifully, '*Amma*, tell me, what is my name?'

'What is it *amma*, you are our elder daughter. We gave you education up to B.A. and got you married with fifty thousand rupees as dowry. We took care of your two deliveries — each time we alone bore the expenses of the maternity home. You have two children — your husband has a good job — a very nice person, too — your children are well-mannered.'

'It's not my history, *amma* — it's my name I want. At least tell me where my certificates are.'

'I don't know, child. Recently we cleaned out the *almirah* of old papers and files and arranged some glassware in their place. Some important files we kept in the attic — we shall search for them tomorrow. Now what is the hurry, don't worry about them — take a good bath and have your meal, child,' said the housewife's mother.

The housewife took a good bath and ate her meal, but she could not sleep. While scrubbing the house, humming happily, joyously, and making *muggulu*, she had never thought that she would have to face so many difficulties like this by forgetting her own name.

Dawn broke, but the search for the certificates among the files in the attic had not ended.

Now the wife asked everyone she met — she asked the trees — the anthills — the pond — the school where she had studied — the college. After all the shouting and the wailing, she met a friend — and succeeded in recovering her name.

That friend was also like her — married, and a housewife like her, but she had not made swabbing the sole purpose of her life; scrubbing was only a part of her life; she remembered her name and the names of her friends. This particular friend recognized our housewife.



'Sarada! My dear Sarada!' she shouted and embraced her. The housewife felt like a person — totally parched and dried up, about to die of thirst — getting a drink of cool water from the new earthen *kooja* poured into her mouth with a spoon and given thus a new life. The friend did indeed give her a new life — 'You are Sarada. You came first in our school in the tenth class. You came first in the music competition conducted by the college. You used to paint good pictures too. We were ten friends altogether — I meet all of them some time or other. We write letters to each other. Only you have gone out of our reach! Tell me why are you living incognito?' her friend confronted her.

'Yes, Pramila — what you say is true. Of course I'm Sarada — until you said it I could not remember it — all the shelves of my mind were taken up with only one thing — how well I can scrub the floors. I remembered nothing else. Had I not met you, I would have gone mad,' said the housewife named Sarada.

Sarada returned home, climbed the attic and fished out her certificates, the pictures she had drawn — old albums, everything she succeeded in getting out. She also searched further and managed to find the prizes she had received in school and college.

Overjoyed, she returned home.

'You have not been here — look at the state of the house — it's like a *choultry*. Oh what a relief you are here, now it is like a festival for us,' said Sarada's husband.

'Just scrubbing the floor does not make a festival. By the way, from now onwards don't call me *yemoi geemoi*. My name is Sarada — call me Sarada, understood?

Having said that, she went inside, humming joyously.

Sarada who had always cared so much for discipline, keeping an eye on every corner, checking if there was dust, making sure things were properly arranged each in its correct and respective order, now sat on the sofa which had not been dusted for the last two days. She sat there showing the children an album of her paintings that she had brought for them.

By P.Satyavathi

(Translated by Vadrewu Vijayalaxmi and Ranga Rao)

About the author



Smt P. Satyavathi is one of those writers who have brought feminism to the peak in Telugu literature. Though she is a retired English lecturer, she has great understanding of the Telugu accent and the idiom of the respective regions. She is adept in portraying human experience universally. The technique of appealing to the readers by weaving the story wonderfully with a philosophical touch and theological aspect is her forte. She has published four anthologies of short stories, five novels and a collection of essays. She has won a number of prestigious awards. This story "What Is My Name" is originally published as "*Illalakagaane Pandagouna*" in Telugu in 1990 and has been translated into almost all the south Indian languages and Hindi .

Glossary

swab (*v*) : clean

dexterous (*adj*) : skilful

sumptuous (*adj*): luxurious, splendid

mopping (*v*) : cleaning / washing

perturb (*v*) : bother / disturb / trouble

daubing (*n*) : the act of spreading a substance such as mud thickly

immerse (*v*) : absorb oneself in something

giggling (*v*) : laughing nervously

frantically (*adv*) : worriedly / anxiously
maternity home (*n*) : hospital for deliveries
parch (*v*) : dehydrate
incognito (*adv*) : having a concealed identity
fish (*v*) : search

Comprehension

I. Answer the following questions.

1. What made Mrs. Murthy so restless to know her name?
2. Do you notice any change in Mrs.Murthy in the first picture and Sarada in the second picture?
3. Do you find any similarities between Mrs.Murthy and the women in your family? If yes, list them.
4. Why do you think the writer decided to focus on the question of married women's identity?
5. Which part of the story shows that Mrs. Murthy feels her identity restored?
6. Dowry was given in Sarada's marriage. Is taking and giving Dowry an offence? What are your thoughts on people offering and demanding dowry?
7. Make a list of activities/ professions. Find out about women and men in varied professions. Is there any job that only a woman or only a man can do? Discuss.

Writing

I. Translation

Read the following news item in Telugu and compare it with its translation in English given after that.

పశ్చిమకనుమలపై కస్తూరి రంగన్
కమిటీ సిఫార్సులకు కేంద్రం ఆమోదం

న్యూఢిల్లీ: పశ్చిమ కనుమల పరిరక్షణపై కస్తూరిరంగన్ కమిటీ ఇచ్చిన నివేదికను కేంద్ర పర్యావరణ మంత్రిత్వశాఖ ఆమోదించింది. ఆరు రాష్ట్రాల పరిధిలో 60వేల చదరపు కిలోమీటర్ల మేర విస్తరించిన పశ్చిమ కనుమల్లో అభివృద్ధి కార్యకలాపాలు చేపట్టకూడదని కస్తూరిరంగన్ కమిటీ తన నివేదికలో స్పష్టం చేసింది. పశ్చిమ కనుమల్లోని అత్యంత అరుదైన పర్యావరణాన్ని కాపాడటానికి తీసుకోవల్సిన చర్యలపై కస్తూరిరంగన్ నేతృత్వంలో కేంద్రప్రభుత్వం గతంలో ఒక కమిటీని నియమించింది. ఈ కమిటీ ఈ ఏడాది ఏప్రిల్ 15న తన నివేదికను సమర్పించింది. దీనిపై ఆరురాష్ట్రాల అభిప్రాయాలూ, ప్రజల సూచనలు తీసుకున్న అనంతరం కేంద్ర పర్యావరణశాఖ ఆమోదం తెలిపింది. గుజరాత్, మహారాష్ట్ర, గోవా, కర్ణాటక, కేరళ, తమిళనాడు రాష్ట్రాల్లో పశ్చిమ కనుమలు విస్తరించి ఉన్నాయి.

The following is the translated version of the above Telugu news item.

Centre's Nod to Kasturi Rangan Committee Recommendations on Western Ghats

NEW DELHI : The Ministry of Environment has accepted the report made by the Kasturi Rangan Committee on the conservation of Western Ghats. The committee, in its recommendations, made it clear that no further development activities be undertaken in the Western Ghats spread across the 60 thousand square kilometers in six states. The committee was appointed by the Union Government and headed by Kasturi Rangan to suggest measures to conserve the rarest ecosystem of the Western Ghat forests. The committee submitted its Report on 15th of April. The Ministry of Environment , after taking opinions of the six state governments and the people of the states, accepted the recommendations. The Western Ghats extend in Gujarat, Maharashtra, Goa, Karnataka, Kerala and Tamil Nadu states.

Let's think of the following:

1. Do you think that translation is just translation of language ? Or does it also include translation of ideas ?
2. Which translation is better, true translation or free translation ?
3. Do you find any change in the order of the sentence? For e.g : We have Subject, Verb, Object in English but the order is Subject, Object, Verb in Telugu.
4. Do you think sometimes it creates problems in the choice of vocabulary while attempting to translate a text?
5. Is it possible to translate a poem from one language to the other?
6. Is it necessary to take cultural aspects into consideration?

Now, take a paragraph in Telugu from your text book/ magazine and translate it into English. List the difficulties while translating the text.

3. Translate the following extract into Telugu and compare it with the original story in Telugu. (Refer to teacher's handbook for Telugu version.)

'Sarada! My dear Sarada!' she shouted and embraced her. The housewife felt like a person — totally parched and dried up, about to die of thirst — getting a drink of cool water from the new earthen *kooja* poured into her mouth with a spoon and given thus a new life. The friend did indeed give her a new life — 'You are Sarada. You came first in our school in the tenth class. You came first in the music competition conducted by the college. You used to paint good pictures too. We were ten friends altogether — I meet all of them some time or other. We write letters to each other. Only you have gone out of our reach! Tell me why are you living incognito?' her friend confronted her.

This chapter talks about human rights from a different perspective. Let us now understand the rights of children to keep them safe through the following section:

Speak for Safety

Here is a conversation that Tony had with his mother.

Mother	:	Tony, why are you so irritable these days? Even the next door aunty was telling me that you have stopped going over to help her as you usually do.
Tony	:	It's nothing! I don't want to talk about it.
Mother	:	No Tony, I feel you are worried about something. Talking about our troubles helps us feel better.
Tony	:	(Hesitantly) I would like to. But I think it might upset you.
Mother	:	(Sitting down next to him) It's not about me, Tony. We need to figure out what the problem is and find a solution.
Tony	:	Well. It is about the aunty next door. I had gone to her house to give the clothes she had asked me to collect from the dhobi. She asked me to put the clothes in the top shelf of the inside cupboard. (Tony then stops...)
Mother	:	(Gently) I see.
Tony	:	Well... she was standing very close to me. It made me feel uncomfortable. And when I tried to move away, she held me back. I did not like it but she would not let go of me. I got away. But it has been bothering me ever since.
Mother	:	Tony, it is really brave of you to tell me this. Aunty has behaved in an unsafe manner. I will talk to her about it this evening.
Tony	:	What if she denies it and gets angry with us?
Mother	:	I know you are telling the truth and I believe you.
Tony	:	I am a big boy now, may be I should have done something to stop it. I feel ashamed.
Mother	:	But it's not your fault! You did not break any rules. The person who breaks the rule is to be blamed. She is the one who needs to feel ashamed, not you. Our laws - like the POCSO Act, prescribe punishment for such offences.

Questions for discussion:

1. **What makes this issue sensitive? What are the different ways to handle such issues?**
2. **Always seek help. Do you think the boy was correct? How do you support?**

Project Work

Collect paper clippings that appeared in daily newspapers over a period of fifteen days or so that depict gender discrimination / violation of human rights / child rights. Paste them on a chart and display the chart in the class.

Work in groups and discuss what specific actions you can take to stop the violation of human rights/gender discrimination/child rights in school, home and in the locality where you live and present it before the classroom.

Self Assessment

How well have I understood this unit?

Read and tick (✓) in the appropriate box.

Indicators	Yes	Somewhat	No
Reading: I read and comprehended the text:			
A. Jamaican Fragment			
B. Once upon a Time			
C. What Is My Name?			
Vocabulary: I was able to			
• identify the correct meaning of the words.			
• pick out words from the lesson that describe the boys.			
• identify similes and metaphors in the passage.			
Writing: I was able to			
• write an essay on the violation of child rights in Indian society.			
• judge what kind of a translation it was.			
• translate the Telugu version into English and list the difficulties I faced.			
• Translate the given extract into Telugu			

Indicators	Yes	Somewhat	No
Listening and Speaking:			
I listened to the story of Maya and said whether the statements were true or false.			
I was able to draft a speech and deliver it in the class.			
Study Skills:			
I was able to prepare a brief report about how the *Dalits* are discriminated basing on the information			
Project Work:			
I was able to share my views on the responsibility of the students in order to prevent the violation of human rights / gender discrimination / child rights/ child abuse in school, home and in our locality.			

We also have 'Personal Body Safety Rules' to keep ourselves safe. They are:

1. Clothing rules- We keep private parts covered in front of others. Though we don't cover the mouth, it is private too.
2. Touching rules – We don't touch private parts in front of others.
3. Talking rules – We talk about private parts with Safe Adults.

If someone breaks 'Personal Body safety Rules', I can say

'No' to that person;

GO away from that person as and when I can;

TELL a safe adult about this person because he/she is doing something unsafe and has to be stopped.

I am a safe person if I follow Personal Body Safety Rules for myself and for others. I do not touch or talk or behave in an unsafe way with others.

Appendix -1

Texts for Listening

Unit 1

Attitude Is Everything

There was a farmer in Africa who was happy and content. He was happy because he was content. He was content because he was happy. One day a wise man came to him and told him about the glory of diamonds and the power that goes along with them. The wise man said, "If you had a diamond the size of your thumb, you could have your own city. If you had a diamond the size of your fist, you could probably own your own country." And then he went away. That night the farmer couldn't sleep.

He was unhappy and he was discontent. He was unhappy because he was discontent and discontent because he was unhappy. The next morning he made arrangements to sell off his farm, took care of his family and went in search of diamonds. He looked all over Africa and couldn't find any. He looked all through Europe and couldn't find any. When he got to Spain, he was emotionally, physically and financially broke. He got so disheartened that he threw himself into the Barcelona river and committed suicide.

Back home, the person who had bought his farm was watering the camels at a stream that ran through the farm. Across the stream, the rays of the morning sun hit a stone and made it sparkle like a rainbow. He thought it would look good on the mantel piece. He picked up the stone and put it in the living room. That afternoon the wise man came and saw the stone sparkling. He asked, "Is Hafiz back?" The new owner said, "No, why do you ask?" The wise man said, "Because that is a diamond. I recognize one when I see one." The man said, “No, that's just a stone I picked up from the stream. Come, I'll show you. There are many more.” They went and picked some samples and sent them for analysis. Sure enough, the stones were diamonds. They found that the farm was indeed covered with acres and acres of diamonds.

Unit 2

Bus 65

A woman was visiting Hyderabad for the first time. She wanted to see the Charminar. Unfortunately, she couldn't find it, so she asked a police officer for directions.

"Excuse me, officer, how do I get to the Charminar?"

The officer replied, "Wait here at this bus stop for the number 65 bus. It'll take you right there." She thanked the officer and he drove off.

Three hours later the police officer returned to the same area and, sure enough, the woman was still waiting at the same bus stop. The officer got out of his car and said, "Excuse me, but to get to the Charminar, I said to wait here for the number 65 bus. That was three hours ago. Why are you still waiting?"

The woman replied, "Don't worry, officer, it won't be long now. The 56th bus just went by!"

Unit 3

The Lazy Son

Once there was a very rich man. His name was Dhanaraju. He had two sons, Ganiraju and Pothuraju. Ganiraju was hard working and obedient. He always helped his father in the fields. But Pothuraju was lazy. He never went to fields. He was disobedient to his father. He always wanted to lead a free, lavish life, so one day he said to his father, "Father, give me my share of property." The father was heart-broken. He divided the property between his two sons. Pothuraju left home with his share. He went to a distant land, made a lot of friends and soon spent all his property lavishly on friends, food and drinks. All his friends left him.

At that time, there was a famine and Pothuraju had no work and food. None of his friends gave him food or money. He took up the job of feeding pigs. Sometimes, he had to eat the food kept for the pigs. He was very sad about his condition. He soon began to think of his father and his brother. He said to himself, "In my father's house, even the servants have enough food. They get good shelter too. But here, I am struggling for food and shelter. I will go back to my father. I will beg him to take me as his servant."

So decided, the dishonest son set out for his father's house. In the meantime, his father was always thinking of his second son. He would sit near the windows. He would look out at the road, expecting his son to return home.

One day Dhanaraju saw his son coming at a distance. He ran out of the house in great joy and hugged his son. His son knelt down. He said, "Father, I am not fit to be your son. Take me as your servant."

Unit 4

Jewels of India

This is All India Radio, Hyderabad.

Welcome to 'Jewels of India Programme' presented by Meenakshi.

In our programme today, we will know about the most famous Indian film maker.

We know that Bengal is a beehive of cultural activities. It has witnessed cultural reforms. It is the birth place of many writers and intellectuals.

To Continue this tradition, another great son of India took birth in Calcutta on 2nd May 1921. Who could that be? It is none other than Satyajit Ray, the son of a writer. . . a grandson of an amateur astronomer. His home provided him with an ambience to think and feel.

Graduating from Presidency College, Calcutta, Ray moved to the open air university, 'Shantiniketan'. A keen observer that he was, Ray imbibed the spirit of Shantiniketan. There he read extensively and developed interest in painting.

Back in Calcutta, Ray started working for a London-based advertising firm. Wasn't it a right place for a creative man like Ray? He worked there for some time and moved to London to work there.

There he watched films. Film after film. He liked the film 'Bicycle Thieves'. That kindled interest in Young Ray in film-making. Slowly his interest led him to a world of creativity. That was the birth of a great film maker. And Ray became a film maker.

His films 'Pather Panchali', 'Aparajito', 'Agantuk' were some of his master pieces. His vision for Bengali films was matchless.

Along with the Oscar Award, he received the Bharata Ratna. The legendary film maker passed away in 1992. But the film world cherishes his memories forever.

Next week we will know about another great personality.

Till then, good bye.

Unit 5

A Speech by Martin Luther King Jr.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident; that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the south. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

Unit 6

A Talk by an Environmentalist

As you all know, to the North of India we have snow-covered mountain ranges as boundaries to our country. They are the Himalayas. You know the Himalayas are also affected by the environmental pollution. You must be wondering as to how the Himalayas get affected. The Himalayas are huge, cool ice formations surrounded by beautiful habitation. Do you know what happens if the Himalayas die? The whole of India will turn into a desert. Can you guess what felling of trees leads to? It leads to deforestation. Specially in the Himalayan region if the trees in the forest are cut down that will give way for warming of the atmosphere and with the result melting of Himalayas.

Do you know when the movement for the protection of the Himalayas started? It started way back in 1970s and 1980s. The movement was for the resistance to the destruction of forests throughout India. Later it became organized and known as Chipko movement.

The architect of the movement to protect the Himalayas is a renowned person - Sunderlal Bahuguna. He was the follower of Mahatma Gandhi in many ways. He started the movement to resist the destruction of forests in the Himalayan region.

Do you know how the movement got its name? The name (Chipko) came from a word meaning 'embrace'. In the movement, the villagers hugged the trees and thus saved them by putting their bodies in the way of the contractors' axes.

Unit 7

A Speech by A.P.J. Abdul Kalam

Dear friends,

"I have three visions for India. In 3000 years of our history, people from all over the world have come and invaded us, captured our lands, conquered our minds. From Alexander onwards, the Greeks, the Turks, the Moghuls, the Portuguese, the British, the French , the Dutch , all of them came and looted us, took over what was ours. Yet we have not done this to any other nation. We have not conquered anyone. We have not grabbed their land, their culture, their history and tried to enforce our way of life on them. Why? Because we respect the freedom of others.

That is why my first vision is that of freedom. I believe that India got its first vision of this in 1857, when we started the war of independence. It is this freedom that we must protect and nurture and build on. If we are not free, no one will respect us. My second vision for India is development. For fifty years we have been a developing nation. It's time we saw ourselves as a developed nation. We are among top 5 nations of the world in terms of GDP. We have 10 percent growth rate in most areas. Our poverty levels are falling. Our achievements are being globally recognized today. Yet we lack the self confidence to see ourselves as a developed nation, self-reliant and self-assured. Isn't this incorrect?.

I have a third vision. India must stand up to the world because I believe that unless India stands up to the world, no one will respect us. Only strength respects strength. We must be strong not only as a military power but also as an economic power. Both must go hand-in-hand . My good fortune was to have worked with three great minds. Dr. Vikram Sarabhai of the Dept. of Space, Prof. Satish Dhawan, who succeeded him and Dr. Brahm

Prakash, father of nuclear material. I was lucky to have worked with all three of them closely and consider this the great opportunity of my life…

Why is the media here so negative? Why are we in India so embarrassed to recognize our own strengths, our achievements? We are such a great nation. We have so many amazing success stories but we refuse to acknowledge them. Why? We are the first in milk production. We are number one in Remote sensing satellites. We are the second largest producer of wheat and rice. Look at Dr. Sudarshan, he has transformed the tribal village into a self-sustaining, self driving unit. There are millions of such achievements but our media is only obsessed with failures and disasters…

Unit 8

Maya

My name is Maya. I was born 14 years ago in a poor peasant family. There were already many children, so when I was born no one was happy.

When I was still very little, I learned to help my mother and elder sisters with the domestic chores. I swept floors, washed clothes, and carried water and fire-wood. Some of my friends played outside, but I could not join them.

I was very happy when I was allowed to go to school. I made new friends there. I learned to read and write. But when I reached the fourth grade, my parents stopped my education. My father said there was no money to pay the fees. Also, I was needed at home to help my mother and the others.

If I were a boy, my parents would have let me complete school. My elder brother finished school and now works in an office in the capital. Two of my younger brothers go to school. Maybe they, too, will finish.

I know I shall have to spend long hours working either at home or in the field. And then I'll be married. I have seen my mother working from early dawn to late at night. My life will not be much different.

If I were given the choice of being born again, I would prefer to be a boy.

Appendix II

About the Textbook and Assessment Procedures

'Our World through English' Class X has been prepared in accordance with the syllabus for a ten-year course in English as a second language.

Teachers should act as facilitators and encourage children to do individual and group work, in order to make them as autonomous users of the language. Interactive approach should be followed while transacting the language activities in each unit.

The Goals

After the completion of the course, the students are expected

- to attain the basic proficiency, such as is acquired in natural language learning i.e., the spontaneous and appropriate use of language for at least everyday use,
- to develop his/her linguistic competence for abstract thought and knowledge acquisition and,
- to construct discourses (oral and written) such as narratives, descriptions, essays, conversations, diary, plays, script writing, profile writing, dramas, posters, slogans, letters, etc.

Learning Outcomes / Academic Standards

At the end of the academic year the children are expected to achieve certain academic standards. The everyday classroom transaction should focus on the following areas.

1. Listening and Speaking
2. Reading Comprehension
3. Vocabulary
4. Grammar
5. Conventions of Writing
6. Creative Expression (Oral and Written Discourses)

In order to achieve the above learning outcomes, the new textbooks have eight units with different themes and genres.

Features of the Textbook

The following are the features of the Textbook:

- Units are thematically organized with passages meant for listening and reading. Activities focus on reading comprehension, vocabulary, grammar and study skills.
- Measures have been taken to help learners get the rules familiarised with different genres such as narratives, essays, biographical sketches, plays, poems, etc. and construct them in oral as well as written forms.
- Though the components in a unit have been organised as listening, speaking (oral activity), reading and writing, an integrated treatment of these skills has been worked out.
- Vocabulary and grammar exercises have been contextually designed.
- A few questions and activities, given under comprehension, do not target any fixed responses; instead, they demand the learners to use language authentically both orally and in writing. These comprehension questions and the language activities are merely stepping stones for the learners to gain proficiency in the language and as such are not goals by themselves.

Components of a Unit

Face Sheet / Trigger: Each unit starts with a picture / quotation / poem followed by some interactive questions. This is to warm-up the students and to generate genuine interest towards the theme and

the reading texts in the unit. The teacher can put more number of questions that demand divergent responses from children in order to encourage them to interact more effectively.

Reading Texts: Every unit consists of three reading texts (Reading A, B and C). The reading texts include different genres such as stories, narratives, biographical sketches, short plays, speeches, monologues, letters, interviews and essays related to the theme of the unit. All texts are followed by glossary, and a few comprehension questions. You will find the questions that help students think critically, reflect on what they have read, and interpret the text in their own words. Teachers should follow the suggested transaction process in the classroom.

Language Activities

Vocabulary: This section contains some vocabulary tasks/activities/exercises. You will find matching questions, finding synonyms / antonyms, phrasal verbs, multiple shades of meanings, collocations, homonyms, homophones, homographs, idioms, word-formation activities, etc.

Grammar: This section contains some grammar tasks/activities/exercises. You will find tasks that make the students explore the language. You will also find activities that help students identify grammatical errors and edit them.

Writing: This section contains some written discourses that help students write conversations, descriptions, narratives / stories, messages, e-mails, SMSes, diary entries, letters, paragraph, an essays, biographical sketches, songs / poems and some other discourses. You will also find some tasks that need group discussion, collation of information from various sources, and then writing a piece collaboratively.

Study Skills: This section contains some tasks/activities/exercises to improve study skills. You will find some verbal and nonverbal activities like pie charts, bar diagrams, tables, advertisements, dictionary entries, route maps, etc. These activities help children interprete, analyze and transfer the data, and use the language appropriately.

Listening: This section contains a listening text (given in Appendix-I) and a few tasks/activities/ exercises to improve speaking and listening competencies. You will find some listening comprehension questions, and questions that call for the students' reflection on what they have listened to.

Oral Activity: This section contains some oral discourses to improve speaking competencies. In this section you will find some oral activities that encourage the children to participate in the conversations, discussions, debates, compering, presenting reports, speeches, etc.

Project: This section contains one or two projects related to the theme of the unit. They require students to find resources, to work out the task i.e. collection, analysis and interpretation of data, to prepare a report and to present their findings before the class.

Self-Assessment Checklist: The checklist given at the end of each unit helps the learner to assess his / her own learning. The self-assessment tools reflect all the sections in a unit. This check list also helps the teacher to assess the learning levels of children.

The Assessment

Language learning is a continuous process. Assessment is not an activity distinct from learning. Since learning is facilitated through group discussions, pair discussions and individually, assessment also operates at the individual level, in peers and in groups. This will help the learners to compare their strengths and weaknesses and make modifications in their learning. We propose Continuous and Comprehensive Assessment at all levels of language learning.

CCE is an attempt to shift from rote-learning to constructing knowledge and applying it as and when required. CCE is an ongoing process and is an integral part of the lesson. At every point of classroom transaction, we will have to assess what the child has learnt for which the same activities that are used for teaching / learning are used. The questions in the examination paper shall not simply be based on information given in the textbooks but shall create slots for the learner to use language in a meaningful way applying what she has learnt. So 'mugging up' by the student will not be of any use to him or her.

Types of Assessment

There are two types of assessment. - 1. Formative Assessment 2. Summative Assessment

Guidelines for Formative Assessment

Formative assessment is done based on four tools that cover all the language competencies (Academic Standards). These are:

1. Read and Reflect 2. Written Works 3. Project Work 4. Slip Test

Teacher has to assess the performance of the learners for each term. 20 marks allotted for Formative test in which 5 marks are allotted for each tool. This is not a single day activity; it is a cumulative account of what has happened in day- to-day class room transaction.

Criteria for awarding marks under each tool:

Read and Reflect : The child has to read one reading text (other than text book) such as story, news report, article etc. Children have to read, comprehend and express their opinion in oral and written. The oral and written reflections are the evidences for awarding marks.

Written Works : This is with regard to: 1. Exercises given in the text book, 2. Discourses assigned to individuals during classroom transaction. 3. Answers to a few extrapolating questions.

The facilitator has to go through the written works and award marks based on the children's performance in view of the presentation of their own thoughts with well formed sentences.

The child has to maintain 2 note books. The first one is meant for read and reflect, project work and slip test. The second one is exclusively for written works.

Projects: The oral and written performance of children which cover all the academic standards / learning outcomes should be considered while awarding marks in various stages i.e. planning, execution, analysis and interpretation of data, report writing and presentation with feedback.

Slip Test: This test should be conducted without giving any prior notice to children. This test should cover the targeted discourses (by taking two / three targeted discourses in each formative assessment). This practice will help children in attempting the written discourses in Summative Tests successfully. The teacher may conduct the slip test for 20 marks so as to cover more number of questions. Finally it has to be reduced to 5 marks.

Teacher's unit cum period plan should reflect children's oral performance.

Summative Assessment

There will be a Summative Assessment after every term. The test is for 100 marks. Out of these, 20 marks are allotted for Formative assessment and 80 marks are allotted for written test.

The average marks of Formative 1 and 2 should be added to first Summative-I. The average marks of four Formative tests should be added to final Summative-II (Public exam).

As CCE is a school based assessment, every school should prepare their own question papers for summative assessment.

There are two papers (Paper-I & II) in Summative -I & II. Each paper carries 40 marks.

The following are the domains of assessment for both papers.

1. Reading comprehension (15 marks)
2. Vocabulary & grammar (10 marks)
3. Creative expression (15 marks)

The test items under paper - I are based on the textbook, whereas the paper - II is based on the textbook independent.

Details of the Major and Minor written Discourses included in the summative assessment under the domain of creative expression.

Major discourses:

Sl. No.	Paper I (13 E)	Paper II (14 E)
	Group A	Group B
1	Story/ Narrative	Biography
2	Conversation	Essay
3	Description	Letter
4	Drama script/ Play	Report/ New report
5	Interview	Speech (script)
6	Choreography script	-

Minor discourses:

Sl. No.	Paper I (13 E)	Paper II (14 E)
	Group A	Group B
1	Message	Poster
2	Notice	Invitation
3	Diary	Profile

Targeted discourses with indicators/ features

Conversations: contains dialogues with ten to twelve exchanges - proper sequence of exchanges - sustaining the conversation with social norms - discourse markers (well, precisely, etc.) - dialogues apt to the context - appropriate cohesive devises - voice modulation

Descriptions: description of objects/ things/persons creating vivid images - variety of sentence forms- proper sequence of the ideas - personal reflections on the event or person - appropriate cohesive devices.

Poems / Songs: suitable structural patterns. - rhyme scheme - specific patterns (rhythm / structure / metre / music / theme, etc.) - expressing emotions and reflections – use of images, thoughts and feelings - use of figures of speech - assonance and alliteration - point of view.

Narrative/Story: sequence of events and dialogues – evoking of sensory perceptions and emotions - images, setting and other details - use characterization – coherence - point of view

Diary: expression of personal reflections, thoughts and feelings – use of variety of sentences - use of language appropriate to the mood - self criticism and future plans - point of view- coherence

Letter: appropriate language to the context - appropriate format, layout and conventions – expressing ideas sequentially - use of persuasive language - maintaining coherence

Messages/e-mail/SMS: relevant ideas to the context – maintaining brevity – use of conventions, layout and format – appropriate language to the content and context.

Notice /Poster / Ads / Invitation: occasions and purposes showing the context details of venue, date, time, salutation, invitation, programme - persuasive language - organisation, layout and design – maintaining brevity – design and graphics – rhythm in language (for ads)

Slogans/Placards: appropriate to the context - maintaining brevity and rhythm

Drama/Skit: dialogues relevant to the context with emotions and feelings - stage directions, movements and settings - dramatic conflict: beginning, rising actions and ending - reference to costumes and props– dramatisation - theatrical performance like dialogue delivery, actions, stage sense, costumes, etc..

Compeering: arrangement of the programme sequentially as required by the context – presenting the background - highlighting the persons and the events - reviews and reflections relevant to the context– use of polite and entertaining expressions - following the conventions of the stage - use of spontaneous language in a lively manner – modulation of voice in an appealing way.

Choreography: identification of the main theme and stanza wise themes - bringing out a single and multiple themes - identification and sequences of actions of the protagonists (main characters) – identification and sequence of actions of the chorus - maintaining proper layout of script – performance of the actions of the protagonist and the chorus.

Essay (All types): title, introduction, thesis statement, body and conclusion - appropriate paragraphing with main ideas - supporting details and examples –organization of ideas and use of cohesive devices- maintaining coherence - point of view.

News report / Report: appropriate headline - lead sentence (five W's) - body of the news - organisation and use of cohesive devices – coherence - reporting style (reported speech, passivization, appropriate tense) - point of view

Speech: makes speeches /talks contextually - organisation of ideas – use of argumentative / persuasive/ interactive language to substantiate views and ideas – use of discourse markers – citation of examples, quotations, etc - coherence, voice modulation and body language.

Review: states the context of the review (story/novel/drama/essay/film) - highlights and comments on certain features of the item reviewed (e.g. characters/theme/setting /events/turning points etc.) – brevity- citation from the text to substantiate the point. (authenticity) - making personal impressions – maintaining coherence.

Debates and Discussions: expression of ideas as main points and sub points – presentation of arguments in a sequential order - citing suitable examples, quotations, and evidences – defending one's own point of view and rebutting opponent's point of view – use of discourse markers for agreeing, disagreeing, substantiating, enumerating, etc.. – use of polite expressions respecting other's views – use of logical and emotional appeals.

Biographical sketch/Profile/Autobiography: Details of the person - presentation of relevant ideas and information - organization of the data – interpretation of data and drawing inference - reflections, thoughts and feelings - anecdotes, events, achievements - point of view - organisation and the use of cohesive devices – maintaining coherence and flow.

Interview: Proper introduction and beginning – Discourse markers – Questions relevant to the context and the responses – Appropriate closing – Appropriate Cohesive devises – Following social norms – Apt. responses – Ten/twelve exchanges.

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General Service List - Common Words of English
1501 to 2000 Words

1501.	persuade	1530.	elect	1559.	merchant	1588.	tempt
1502.	certainty	1531.	roar	1560.	coal	1589.	supper
1503.	cloth	1532.	sake	1561.	ruin	1590.	destruction
1504.	eager	1533.	temple	1562.	introduction	1591.	dive
1505.	deserve	1534.	self	1563.	courage	1592.	anxious
1506.	sympathetic	1535.	compete	1564.	actor	1593.	shine
1507.	cure	1536.	nurse	1565.	belt	1594.	cheap
1508.	trap	1537.	stuff	1566.	stir	1595.	dish
1509.	puzzle	1538.	stomach	1567.	package	1596.	distant
1510.	powder	1539.	peculiar	1568.	punish	1597.	greet
1511.	raw	1540.	repair	1569.	reflection	1598.	flood
1512.	mankind	1541.	storm	1570.	breathe	1599.	excuse
1513.	glad	1542.	ton	1571.	anywhere	1600.	insect
1514.	blame	1543.	desert	1572.	amuse	1601.	ocean
1515.	whenever	1544.	allowance	1573.	dull	1602.	ceremony
1516.	anxiety	1545.	servant	1574.	fate	1603.	decrease
1517.	bus	1546.	hunger	1575.	net	1604.	prize
1518.	tremble	1547.	conscience	1576.	fellowship	1605.	harm
1519.	sacred	1548.	bread	1577.	fault	1606.	insure
1520.	fortunate	1549.	crash	1578.	furniture	1607.	verse
1521.	glory	1550.	tip	1579.	beam	1608.	pot
1522.	golden	1551.	strengthen	1580.	pencil	1609.	sincere
1523.	neat	1552.	proof	1581.	border	1610.	cotton
1524.	weekend	1553.	generous	1582.	disappoint	1611.	leaf
1525.	treasury	1554.	sir	1583.	flame	1612.	rub
1526.	overcome	1555.	tonight	1584.	joke	1613.	medicine
1527.	cat	1556.	whip	1585.	bless	1614.	stroke
1528.	sacrifice	1557.	tongue	1586.	corn	1615.	bite
1529.	complain	1558.	mill	1587.	shell	1616.	lung

1617.	lonely	1649.	suspicion	1681.	horizon	1713.	plaster
1618.	admission	1650.	noble	1682.	moderate	1714.	arch
1619.	stupid	1651.	inquiry	1683.	complicate	1715.	swell
1620.	scratch	1652.	journey	1684.	dig	1716.	friendship
1621.	composition	1653.	hesitate	1685.	curse	1717.	bath
1622.	broadcast	1654.	extraordinary	1686.	weigh	1718.	bundle
1623.	drum	1655.	borrow	1687.	priest	1719.	grateful
1624.	resist	1656.	owe	1688.	excessive	1720.	crown
1625.	neglect	1657.	funeral	1689.	quarrel	1721.	boundary
1626.	absent	1658.	ambition	1690.	widow	1722.	nowhere
1627.	passenger	1659.	mixture	1691.	modest	1723.	asleep
1628.	adventure	1660.	slope	1692.	dine	1724.	clock
1629.	beg	1661.	criminal	1693.	politician	1725.	boil
1630.	pipe	1662.	seldom	1694.	custom	1726.	altogether
1631.	beard	1663.	map	1695.	educate	1727.	lend
1632.	bold	1664.	spin	1696.	salesman	1728.	holiday
1633.	meanwhile	1665.	praise	1697.	nail	1729.	precious
1634.	devil	1666.	spare	1698.	tap	1730.	wander
1635.	cheer	1667.	plow	1699.	eastern	1731.	ugly
1636.	nut	1668.	telegraph	1700.	possession	1732.	reputation
1637.	split	1669.	barrel	1701.	satisfaction	1733.	ticket
1638.	melt	1670.	straighten	1702.	behave	1734.	pretend
1639.	swear	1671.	scarce	1703.	mercy	1735.	dismiss
1640.	sugar	1672.	lunch	1704.	scatter	1736.	delicate
1641.	bury	1673.	slavery	1705.	objection	1737.	despair
1642.	wipe	1674.	creep	1706.	silver	1738.	awake
1643.	faint	1675.	sweat	1707.	tent	1739.	tea
1644.	creature	1676.	gay	1708.	saddle	1740.	false
1645.	tail	1677.	stiff	1709.	wrap	1741.	fortune
1646.	wealth	1678.	brave	1710.	nest	1742.	cap
1647.	earnest	1679.	seize	1711.	grind	1743.	thread
1648.	translate	1680.	convenient	1712.	spell	1744.	haste

1745.	bare	1777.	aunt	1809.	cottage	1841.	bell
1746.	shirt	1778.	zero	1810.	astonish	1842.	steer
1747.	bargain	1779.	idle	1811.	shave	1843.	flavor
1748.	leather	1780.	fever	1812.	feather	1844.	spit
1749.	rail	1781.	christmas	1813.	sauce	1845.	rob
1750.	butter	1782.	regret	1814.	lid	1846.	cream
1751.	dot	1783.	jaw	1815.	debt	1847.	interrupt
1752.	inquire	1784.	soap	1816.	fade	1848.	pen
1753.	warmth	1785.	pronounce	1817.	confess	1849.	weave
1754.	decisive	1786.	empire	1818.	classification	1850.	orange
1755.	vessel	1787.	bowl	1819.	descend	1851.	rescue
1756.	pity	1788.	outline	1820.	cape	1852.	crush
1757.	steam	1789.	organ	1821.	mild	1853.	humble
1758.	pin	1790.	imitation	1822.	clever	1854.	fancy
1759.	bound	1791.	caution	1823.	envelope	1855.	decay
1760.	companion	1792.	mineral	1824.	invention	1856.	polite
1761.	toe	1793.	disagree	1825.	sheep	1857.	tribe
1762.	reward	1794.	blade	1826.	splendid	1858.	bleed
1763.	forbid	1795.	trick	1827.	stamp	1859.	coin
1764.	wherever	1796.	treasure	1828.	float	1860.	fond
1765.	tower	1797.	immense	1829.	brick	1861.	autumn
1766.	bathe	1798.	convenience	1830.	rice	1862.	classify
1767.	lodge	1799.	disapprove	1831.	businessman	1863.	omit
1768.	swallow	1800.	destructive	1832.	backward	1864.	loyal
1769.	multiply	1801.	fork	1833.	qualification	1865.	needle
1770.	bow	1802.	noon	1834.	artificial	1866.	lessen
1771.	kingdom	1803.	ownership	1835.	attraction	1867.	complaint
1772.	garage	1804.	tune	1836.	lamp	1868.	pad
1773.	permission	1805.	polish	1837.	curl	1869.	steep
1774.	pump	1806.	poison	1838.	shower	1870.	skirt
1775.	prevention	1807.	shame	1839.	elder	1871.	curtain
1776.	urgent	1808.	loyalty	1840.	bunch	1872.	calculation

1873.	laughter	1905.	arrow	1937.	prejudice	1969.	carriage
1874.	solemn	1906.	tender	1938.	voyage	1970.	educator
1875.	grease	1907.	cruel	1939.	tobacco	1971.	saw
1876.	interfere	1908.	soften	1940.	simplicity	1972.	stove
1877.	explode	1909.	mouse	1941.	paste	1973.	rubber
1878.	fasten	1910.	hay	1942.	cake	1974.	rug
1879.	flag	1911.	anyhow	1943.	elephant	1975.	misery
1880.	resign	1912.	alike	1944.	ribbon	1976.	awkward
1881.	postpone	1913.	circular	1945.	harvest	1977.	rival
1882.	patience	1914.	juice	1946.	ashamed	1978.	roast
1883.	boast	1915.	shelf	1947.	cave	1979.	deed
1884.	rope	1916.	bake	1948.	customary	1980.	preference
1885.	envy	1917.	hatred	1949.	thief	1981.	explosion
1886.	airplane	1918.	cautious	1950.	damp	1982.	theatrical
1887.	rid	1919.	basket	1951.	sew	1983.	cultivate
1888.	shield	1920.	wreck	1952.	rust	1984.	collector
1889.	veil	1921.	width	1953.	separation	1985.	miserable
1890.	kneel	1922.	confident	1954.	waiter	1986.	wrist
1891.	tray	1923.	log	1955.	pet	1987.	rabbit
1892.	explosive	1924.	heap	1956.	straw	1988.	accustom
1893.	brass	1925.	suck	1957.	upset	1989.	tide
1894.	taxi	1926.	ladder	1958.	towel	1990.	insult
1895.	wax	1927.	gap	1959.	refresh	1991.	thumb
1896.	duck	1928.	obey	1960.	essence	1992.	lump
1897.	button	1929.	hut	1961.	fur	1993.	annoy
1898.	invent	1930.	ax	1962.	ambitious	1994.	toy
1899.	remedy	1931.	translation	1963.	defendant	1995.	heal
1900.	bush	1932.	collar	1964.	daylight	1996.	shallow
1901.	thunder	1933.	delivery	1965.	dip	1997.	repetition
1902.	weaken	1934.	reproduce	1966.	suspicious	1998.	soup
1903.	poverty	1935.	confession	1967.	imaginary	1999.	whistle
1904.	scrape	1936.	pan	1968.	ash	2000.	scenery